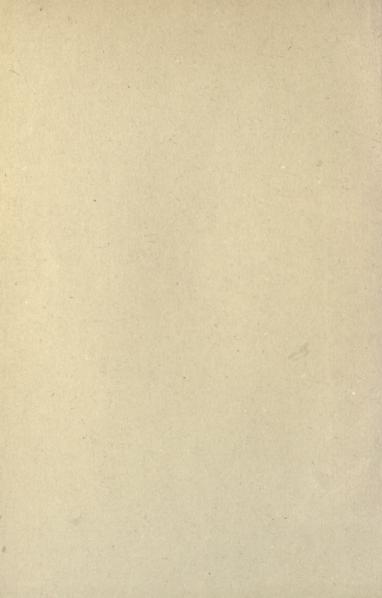
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MUSIC STUDENTS

Thomas Tapper

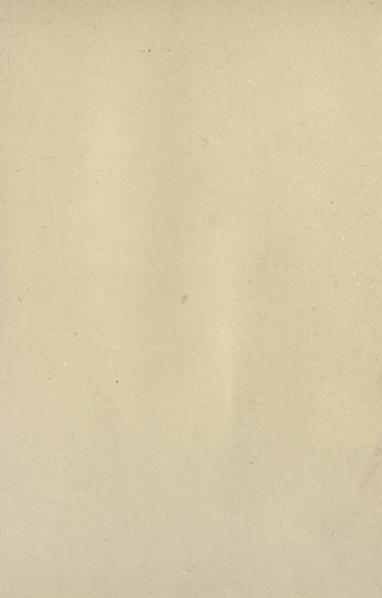


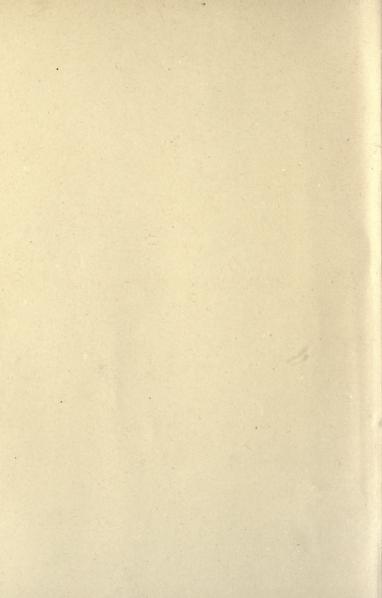


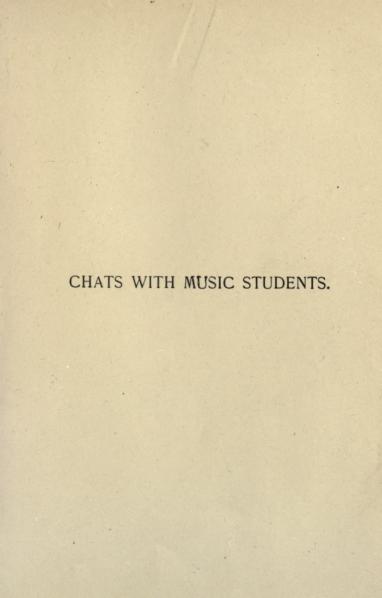


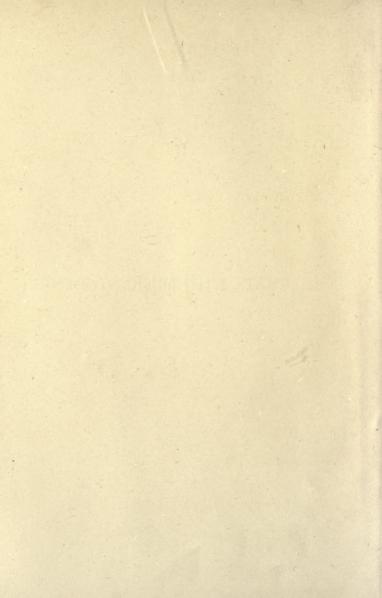












CHATS

WITH

MUSIC STUDENTS;

OR.

TALKS ABOUT MUSIC AND MUSIC LIFE.

Bt

THOMAS TAPPER.

The day is growing to a close,
And what good deeds, since first it rose,
Have I presented Lord, to Thee,
As offerings of my ministry?
What wrongs repressed, what rights maintained,
What struggles passed, what victory gained,
What good attempted and attained?

— The Golden Legena

- Calle

THEODORE PRESSER.

1891.

FACULTY OF MUSIC

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INIVERSITY OF TORONTO



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TO

AUGUSTUS HERMAN GILL, Ph.D.,

A

FRIENDLY TRIBUTE FROM A SCHOOLMATE.

Go thou forth,

And fortune play upon thy prosperous helm.

-All's Well that ends Weil.



PREFACE.

Whoever is at all familiar with musical literature in English knows how very little of what we possess is really adaptable for initiatory reading. Excepting works of biographical character there are remarkably few volumes within the student's reach that are companionable. Few of them make it plain to the young musician how great is the world of tone in which he toils; how closely it borders on other arts and sciences; how much earnest life may be put into music and how much taken from it. The student should be fully aware of his position and relationships; the young instructor should know how extensive his duty is and where to turn for needed assistance, in ways of learning aside from his own.

This volume is devoted to hint-giving. I shall be glad to know if it raises thought in those who read it; if those who follow these chats to the end do so with any gain to themselves. There is more in art and science than a little money and a little fame. How much more, we must decide for ourselves, independent of the example or aspiration of another.

I have cited, throughout the volume, a few instances of what men and women have succeeded to do by striving. These examples have been chosen, for the most part, from other walks of life than music, to show that endeavor is the same wherever it may be applied. For so much done so much gained. It is so in life; undeniably so in art. To discover the truth of this, to learn what threads of common good bind art to art, artist to artist, mankind to mankind, and all to the duty of living, is a task none can shirk.

In closing this introductory note, I desire to express my thanks to the following authors, who have kindly offered me the use of their works, each of which I have mentioned in the proper place: Prof. S. S. Laurie, of Edinburgh University; Prof. Charles F. Richardson, of Dartmouth College; Prof. Northend, of New Britain, Conn.; Mr. A. L. Tuckermann, of the Metropolitan Museum, New York City, whose wording of the story

of the Greek columns I have used in preference to that in Wilkins' edition of "Vitruvius' Civil Architecture," (see page 199), and Mr. W. H. Hills, Editor of "The Writer," who extended to me the liberty to use the substance of a few articles from my own pen, contributed to his excellent magazine.

Boston, June, 1890.

NOTE TO THE SECOND EDITION.

The many topics well worth consideration in a work of this kind could not, practically, be brought into one collection. I have, therefore, thought it best to include them in two volumes. It is my motive that students and teachers of music become somewhat familiar with the many subjects that have a direct bearing on the music life, to the end that they may fully understand their own relation to the art as it is practiced in our time. It should be remembered that music in America or anywhere else is characterized by individual effort.

THOMAS TAPPER.

Boston, 7th October, 1890.

THIRD EDITION.

With the publication of this Edition there appears the second volume of these Talks, under the title of "The Music Life." The subject matter of this new volume is a continuation and completion of what is found here. It is hoped that the chapters of both books will be found to be of practical use to the American student of music.

Boston, September 1st, 1891.

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CHATS WITH MUSIC STUDENTS,

OR

TALKS ABOUT MUSIC AND MUSIC LIFE.

PART I.-ABOUT STUDY.

CHAPTER I.

MOTIVE OF STUDY.

The laws of morality are also those of art.—Robert Schumann.

How did it happen that you all became music students and musicians? Was it your love for music that determined it, or did you turn to the art of tone, thinking to find a field wherein you might fight out the battle for existence; now stepping carefully, then treading heedlessly; here, in a sandy way; there, on a delicate flower; no matter where, so long as you get a living? I wonder about this as I sit down with you all for our first talk. But my nature leads me to hope everything that is best for you. Within you all who come to join this circle, where we sit and chat of the many

phases of music and music life, I know there dwells a reverence for your chosen work; I know you welcome each new day because it means a new life, a further wandering in the wondrous world you are making for yourselves. Think, then, as I do, that all of us are of one common faith in our work, that we love it because it teaches us to be noble, that it will make us able to recognize the good and the pure in all things. Think, as we are come together for the first time, that our common theme is one that should elevate, that should bring forth the best there is within us, make us better to ourselves and truer to our God. Music humanizes; makes us greater in thought, grander in conception. May we never lose its influence. May it ever cause us to tend, not downward and backward, but upward and onward. When you teach see that you point out. not the path of music alone, but the path of nobility as well, which runs on just beside it. See to it that you endeavor to produce, not fine artists alone, but bring forth noble men and noble women. This is what you really agree to do when you accept a pupil.

You are all ambitious. For what are you striving? What is the end and aim of all the hours of daily practice to which you give yourselves? of all the days and years devoted to books and to music? of all the heartaches, the tears, the discouragements, the new and brave resolves that

come now and again? Why do you conquer your faint-heartedness, and, although you were weak yesterday, why have you determined to be brave and strong to-day? Do you see in music a field for plunder or a way leading to happiness and content? A thousand questions spring to my lips; I fain would hear you answer all of them; yet, I need no assurance that you are striving ever onward, that you are willing to do as much for music as you would have music do for you. This shall suffice me.

Giorgio Vasari very quaintly tells us that when he first saw the Leaning Tower of Pisa he spent much time in discovering the cause of its position; finally he learned that, at the time of its construction, he who was entrusted with the placing of the piles for its foundation did his work in such haste and so badly that the tower, when it had attained its height, pressing equally on all sides, caused the foundation to yield at its weakest, place, thus giving the structure the position it still retains. And so it stands, an everlasting tribute to one man's carelessness, a model of hasty work. I cite this because, just before we begin to talk on music, I want to sav a word or two about a few other matters that have much to do with all of us, though I will leave until later a more complete exploiting of these same themes.

What Vasari tells us of the Leaning Tower is precisely what scores of men and women are

telling the world daily about themselves; but alas, with each of them the blame falls not so much on another as on the self, for each is architect of his own fortune. Take to yourself the lesson that comes best to your own case, but pay heed that you do not begin life or art, or aught else, with a flaw; let your foundation be so strong that you may raise yourself above it to any height, and still be as firm and as upright as on the day when you made your first upward step. It is not merely of your musical life that I now speak, but of your moral life as well; for what you are morally you will be artistically; so much good and evil here, so much good and evil there; the duality is always perfect, you can never escape it.

Life is but a sheet of paper on which we trace our story; let us not begin by blotting its snowy whiteness, ere we write a single worthy word. Love God and Nature. Let your heart beat in sympathy with the great heart-throb of humanity. The world was made good and beautiful, hence goodness and beauty lurk everywhere; you will find them and make them your own. Let your ambition lead you to leave the art of music better and richer for your having entered it. Put generously all the nobility of your nature into your active professional work, and never lose sight of doing what good you can. No matter how feeble your effort, or how tiny your sphere of action, you are wanted; work for the best and to your utmost,

and, if after a life of work and struggle, you add but a single useful drop to the sea of art, you have lived and worked not in vain, but well; for that drop shall be your representative, and shall exist forever. Be as great a musician as you can; the higher you rise the greater field you will find to improve. But, great or small; be worthy. There is a place waiting for you.

Do not be cast down by discouragement. Discouragement is an angel in disguise that really does not want to thrust you back. To-day, she comes to test you; to-morrow, when you have quite forgotten her presence, she will lead you onward at a bound. That you be thus favored, she only requires that you be diligent and faithful. Remember what Bach once said to a discouraged pupil: "The fingers of thy hand are as good as mine;" and again, "I was obliged to be industrious; whosoever is equally industrious will succeed as well." Never cease to strive, but never hurry. Haste brings naught but ruin. Especially while you are in your student days, work carefully, with system, cheerfully, and, above all, with patience. Spend some time in learning about the student days of great men, not of musicians alone, but of men in other callings as well. Study them, and see how true it is that at last their real worth is what they fairly earned by their own endeavor. So it will be with you.

Perhaps you have genius. Genius has been

defined as the art of taking pains, and, indeed, it is wonderful what earnestness and determination will do. It was determination that made Händel run after his father's coach, and thus become a musician: determination that made Schumann a transcendent composer, not an unknown lawyer; determination that made Elihu Burritt a scholar and benefactor, not an obscure blacksmith. Learn of these and see how carefully, patiently, hopefully they labored. Now a day of sunshine, such as you have at times, then days of gloom and discouragement, such, too, as you have, but finally success, such as you will have, as the reward of well-directed, patient labor that was never prostituted to graceless ends. To you there may not come so great or far-reaching success as came to these, but that matters not. Advance art and the common good as far as you can; this is all that they did.

Perhaps you dream of success, of the fame that shall one day be your own. Be warned in time; never think of fame. If you give your thoughts to success, that proves you are not planning beyond success. Success is only an attendant circumstance, not a final result. Say with the wanderer, Paul Fleming, these words—they have a fitness for you: "It is better that men should soon make up their minds to be forgotten, and look about them, or within them, for some higher motive, in what they do, than the approbation of men, which is Fame,—namely, their duty; that

they should be constantly and quietly at work, each in his sphere, regardless of effects, and leaving their fame to take care of itself." Do not concern yourself about your own greatness, or dwell too much on your immediate importance in this busy world. Do but think for a moment, and I am certain you will agree with me, and say, "I am very unimportant." It is quite true, you are unimportant, and unless you are very careful some one will be continually reminding you of it.

Learn, then, for the sake of learning, and for the good you may do with it. Cultivate the spirit of liberality that will allow you to admire and be instructed by all good and beauty. Strive to know other worlds than your own. People live beyond the mountains. There are those who are taught by paintings and poems, by statues and flowers. Be one of them; you will be a better musician thereby. Determine that the art of music shall receive all your endeavor toward its uplifting and perfection; be solicitous for its welfare by tilling your acre as you should. Plant kindness, forethought, and endeavor all about you, and a forest of good will come from it.

Have you not read that the poet Norseman, Henrik Wergeland, during one time of his life, went about with his pockets filled with tree seed, and he scattered a handful here and a handful there, as he wandered, and he wished his companions would do the same; "for," said he, "no one knows what good may spring up from it."

CHAPTER II.

WHERE SHALL I STUDY?

Though we travel the world over to find the beautiful, we must carry it with us or we find it not.—Emerson.

We plan to study in accordance with the impulse of ambition. Striving to fill a lowly place, meagre preparation is sufficient, but desiring to occupy greater circles, we endeavor to move upward daily, by single steps, ever higher and higher, conquering slowly but winning surely, and growing stronger as we go. I say, earnestly, to you all, though you limit your hope, let your ambition be boundless. When you determine to become a musician, determine, also, to receive only the best instruction. Take hints from those whose experience it is safe to follow. Read books by authors of great heart and soul. Learn the music that comes from wells of deep and pure inspiration, whose tone-wording is fused with life and immortality. This will rouse thought in you.

Where one shall study is conditioned by many things; among them home, intention, and opportunity are particularly influential. Love for home, remoteness from a city, and lack of means frequently force one of ambitious tendency to study under the best local teacher, who can guide a pupil, for better or for worse, during a limited period, after which the student comes to a standstill, and strives to get a broader outlook from a never rising plane of elevation—most discouraging proceeding to one who is earnest and ambitious.

Then comes a longing for instruction under better auspices; hopes are secretly entertained, then broached to the members of the home; very soon serious consideration is brought to bear upon it all, and communication with some far-off educational centre begins. There follows further consideration, this time, of absence, of expense, and of the probable outcome of the undertaking. Finally, it is all arranged, and some one exclaims in ecstasy, "I am going away to study!" What hope is couched in these few words! what expectation and ambition! How much glory is fore-promised to the aspiring youth, to the earnest young woman, who now takes the first step toward the highway of fame! Here is a brave-hearted traveler, nothing daunted though the way be long and wearying. God be with you, noble one! May you never lose your hope or your bravery! May you never be unworthy of your young ambition!

It now becomes necessary to choose between the private teacher and conservatory life; between class and private instruction. Let us examine the excellencies and defects of each, as we find them practiced in America.

The conservatory is popular, offers many advantages to students, and controls some of the most eminent instructive talent. It is intended that it shall do for music what our great universities do for literary and scientific studies. It has its curriculum and its faculty; generally grants a diploma, and offers to its patrons numerous free advantages. Before entering a conservatory as a student, one should know that it can supply the needed wants, and supply them well; should examine carefully its system of management, from a business and educational standpoint; should be willing to comply with its established regulations, and should demand a fulfilment of the conditions mutually agreed upon at the time of matriculation. These simple matters, attended to in the beginning, may save consideration at a later date.

It is not the school or conservatory which offers the most that is the best. As a general rule, the educational institution that has a specialty is superior. A multitude of free advantages simply bewilder a student, and, consequently, tend to draw him away from that single purpose which, not long ago, he left home and friends to fulfill. The only way to succeed in your specialty is to keep close to it. The more you scatter your forces the weaker you will become. Hence, I recognize one difficulty in conservatory life. It will be hard for you to be true to your purpose, and not be drawn aside by this thing and by that. Unless you

are wise in your choice of studies, and determined in your allegiance to them, you will soon be like the butterfly, now here, now there, and presently lost to sight.

You readily see, however, that to take up many lines of thought and pursue none of them to a considerable purpose is your own fault. Every free advantage offered by a conservatory has its usefulness if rightly employed. Art exhibitions, readings, lectures, and a host of other matters of like nature are of the greatest benefit; and if your teachers take that personal interest in you that instructors should, you will be advised when it is the proper time to give close attention to these matters. To the keen-minded, active student, conservatory-life offers many means for advancement in education and general culture. It gives one a wide acquaintance with music and musiclife; but it has less direct personal concern in a single pupil's advancement than has the private teacher. In a conservatory you are less likely to acquire good habits of work, and your individuality may be lost in that of the general mass. This may not obtain in schools devoted to a specialty, in which one branch of study and its accessories are thoroughly and artistically taught. Otherwise, it is the general experience.

The private teacher cannot bestow upon his students all the free advantages that the resources of a conservatory command, but he may manifest more personal interest in their welfare. He will trouble himself to do many a little thing for them that, from the very nature of his office, a conservatory teacher cannot grant. He will see that accessory studies are taken up in the proper time and order; he will plan a course of study in exact accordance with individual needs. The course of study will be completed in proportion as one is able to undertake its various difficulties. Need, not time, will be the consideration. Hence, with the private teacher there is more genuine personal consideration shown than the conservatory can bestow.

Class Instruction or Private. - I have often wondered why the commonly practiced class system of teaching was ever adopted in certain branches of music. Perhaps the example of school and college was followed, or probably it became popular from the fact that, in this way, people of limited means might obtain the advantages of lessons from the finest instructors. The first of these reasons is weak, because music study and collegiate work are not sufficiently identical to be treated on the same footing. The last plan is most excellent, for the privilege of watching famous teachers give instruction is, of itself, an education. But instruction in the classes of Liszt, and instruction in the classes of Major Smart's eldest daughter, are two distinct matters.

By this system you pay for and receive a portion

of the hour, with the privilege of listening to all recitations during that time. Let us suppose there are four in the class. One's own share of the time is fifteen minutes. Perhaps you take two lessons per week, perhaps one. How long, think you, will it take to acquire a thoroughly artistic musical education, being instructed fifteen or thirty minutes per week? This is insufficient contact; it can never bring about the best results. If, in a class of four, you take lessons for fifty-two weeks in the year (which is doubtful), you will be in your teacher's presence fifty-two hours, thirteen of which will be your own personal time. At thirteen hours per year, how great a time shall elapse before you have become a finished artist? Double the estimate, and what have we then? "But," you exclaim, "it is something!" Yes, it is something, so is a penny invested at four per cent. interest, but you must not expect a princely income from it.

If you join a class in which all have the same lesson it will prove decidedly against your best interests. If a brilliant pupil, your progress will be restrained; if dull, the attempt may be made to push you forward, either of which proceedings is more or less ruinous to your welfare. Subtract this disadvantage from your thirteen or twenty-six hours per year class instruction.

If, on the other hand, all the members of the class do not study the same works the conditions

are somewhat different. The student has, then, an opportunity to learn much by observation—a faculty none of you can cultivate too highly. That particular style of class lesson which obtains in many conservatories cannot bring about the best artistic results. But instruction that partakes of the nature of both the class and private system is highly beneficial. Each recitation is of a half hour, perhaps a full hour; if at such a recitation there be present several students sufficiently advanced to glean much from observation there comes a gain to all. The student at the piano plays to an observant, appreciative, and thoroughly interested audience; this audience learns much from all the instructor has to say by way of comment and suggestion upon the playing of the student at his side. This is an admirable system of instruction with advanced students, and the only true class method.

The good points of class teaching are these: one gets the valuable practice of performing before others, which, disagreeable as it is at first, is a most beneficial experience; there is, also, the opportunity of observing the teacher impart instruction—the most desirable privilege that can come to the observant student. Teaching is a rare art; one cannot learn too much about it. As the only instruction one is to receive, the class system is not to be recommended. What a well known musician, a conservatory director, once said

to me is very applicable here: "Take both class and private instruction if you possibly can, but private, if you must choose between them. Private instruction gives you the teacher's undivided attention; you receive in consequence a valuable lesson, and your individuality is respected." In a class the student soon begins to feel the force of that little word, "Next!"

Now for a few words about going abroad, and we will recapitulate and conclude this second of our Chats. You have already asked me: "Shall I go abroad for study?" There can be but one answer. Yes. Go anywhere in this wide world where you may learn. But do not hasten. It is not well or necessary for you to add your name to the long list of unprepared students who have flocked to England, France, Germany and Italy during the past years, only to draw condemnation upon the early education of American music students. America is not yet a nation devoted to art, yet it may well be proud of the advancement already made, and of the prestige certain educational centres have attained. This is a commercial age with us. Art will be more seriously considered in the future. Yet it is wonderfully advanced in localities, and is making immense strides forward. Even cursory attention given to our musical history for the past half century will convince unwilling believers that we have done much as students of art. But, as to going abroad: Here, on my table, is a magazine, the editor of which kindly allows me to present you the following. It is, happily, an extreme case, yet it contains a moral. Think of it.

"A letter from Berlin relates the circumstances of the death of Grace Ireland, a young New Hampshire lady, who had gone to that city to complete her musical studies. There is a moral attending the story to which American girls should give heed. She went to Berlin full of proud hope, entered the Royal Academy of Music, only to find that her knowledge was but piece-work: that at the age of twenty-five she would have to retrace her entire course. Her teacher rudely reproved her ill success. Deeply wounded in her pride, disappointed in her ambition, far from home and sympathizing friends, she grew melancholy. One day last week she wandered away from her Pension, and disappeared from the view of all. On Saturday last her body was found in the river. Her experience—the tragic end happily excepted—is that of the majority of the hundreds of American girls who yearly go to Berlin to complete their musical education. It is true that Berlin is the best place for the study of instrumental music. It has better teachers, finer schools, and greater advantages for hearing good music than any other continental city. But none should go there who have not already received a thorough preliminary training, and are not well grounded in musical knowledge. Or, if they have not these, they should go early in life, and be prepared to stay from six to eight years. The leading music teachers all deplore the want of preparation in the American students who go there. All advise them first to take advantage of the excellent institutions in New York and Boston, Philadelphia and Cincinnati, and in many other cities. Most of these men will only take such pupils as possess decided talent, and who are far advanced in their studies. Those who do not come up to these requirements fall into the hands of teachers of little ability. They would have saved money and advanced more quickly had they stayed in America. Nor is this the only drawback. American girls studying suffer many discouragements. Some go to stay a year or two, relying on their earnings acquired by giving lessons. Others are sent by parents who can ill afford the expenditure, but hope that their efforts will be repaid by great after success. Many of them are well to do. But, for all, life is anything but pleasant there. Ignorant of the language, the customs of the people, these girls find themselves alone, unprotected, without society, subjected to the extortions of landladies, to whom the name American is synonymous with the qualities of the millionaire. First-class teachers ask from three to five dollars per lesson, and they charge for all lessons, whether the pupil takes them or not. These Professors have a high ideal in music, and, if their pupils do not come up to the standard, they inform them of the fact in a manner far from considerate. Is it a wonder that a delicate, tenderly-bred woman can be driven to despair under such circumstances? Miss Ireland left no letters explaining her rash act. In her note-book, found on her body, was written the one word, 'Despair.'"

Summarizing this chapter, I will conclude thus:—

Prefer a few lessons from a superior teacher to a multitude from an unreliable one.

If you enter a conservatory, make up your mind to be faithful to your most important study, and do not be drawn hither and thither by too varied life and attractions.

Decide the question of where and with whom to study, according to your needs and means. Having once settled down to work, stick to it.

Private is better than class instruction. A good method is to take two private lessons and one class lesson per week. In this way you get all that is good out of both systems.

Count on going abroad to study. Do it when you are fully prepared. Leave home a credit to your American teachers; return a credit to your European studies. Remember Grace Ireland.

CHAPTER III.

WHAT SHALL I STUDY?

Whatever I had once resolved to execute was with me as fixed and irrevocable as fate.—Ludvig Holberg.

Before considering what may be best for you in music study, let us first give a thought to the status of the musician, and let us try to discover what opportunities there are to acquire prominence in art; either through great talent or as a reward for untiring devotion.

Very few, I am sure, are aware what an immense number of music students are constantly struggling to win some success; many regarding music only as an accomplishment, yet very many laboring seriously with it, hoping some day will bring them where they may become professionally active as musicians. Let us suppose that there are two hundred and fifty thousand students giving their attention to music,—and I fear this is a low estimate, even for America alone—many of them devoted to it as earnestly as you are, hoping for just as much success as the most hopeful of you dream will befall you; thousands of them intensely eager in all they do, giving heart and soul to the study we are chatting about,

passing their days in anxiety, now sweet, now bitter, according as the task is light or burdensome. But before going further with this supposition, just begin to count on your fingers the great musicians of America; and by great musicians I am content to mean even those that approach in originality and ability the classic authors whose works you study. Let us be very generous and allow that there are a score of them. This is far too many, and you may with advantage recall in this connection that "in well-nigh five hundred years of English literature there have lived only about a hundred and ten poets whose names survive in any needed chronicle; and not all of these possess life outside of the library." So it is in art; great names multiply slowly. May it not have been possible that two decades ago there were in America a single hundred thousand music students? And now you, who are fairly well acquainted with music matters in your own land, can find no more than twenty truly famous names. Omitting from among them all those who were not educated here, how many remain as the offspring of musical America of twenty years ago? Even if they all descended from the ranks of American students, the proportion of success to non success among them would be as one to five thousand. Tell me what has become of the ninety-nine thousand and odd. If in two decades from to-day we possess fifty famous names in music—and we cannot, and never shall at one time—where shall the thousands and thousands of those who are now our students be found?

Unknown and forgotten.

Yes, you are right! But say both unknown and forgotten. And let me tell you, dear comrades of this circle, that this is the fate in store for every one of you, as it is for the mass of workers in any field of art; I say every one of you, excepting one or two from thousands.

Do not be discouraged by this truth, but take it to your hearts. Are you not just as brave and earnest, just as noble and ambitious, knowing that the oblivion of forgetfulness awaits you, as you would be were the crown of immortality already hanging above your brow? Shame upon you if you are not! Shame a thousand times! Would you forsake an humble post of honor?

Do you know what makes a prosperous nation? Homes. What kind of homes? Peaceful homes, where every man is busy, and proud of his possession, be it great or small; homes about which the garden plot is cared for by one who takes pride in it, not envying for a moment his neighbor's vast estate. People who do the best and most with what they have are the pillars of a nation. They prefer to strive rather than to contend; they are proud of their possession, and care for it, however humble it is; they always do their best, and never shirk a duty. But they live and die

unknown and forgotten. Yet, are they ever forgotten? No. Good actions, good thoughts, worthy endeavors live forever. As it is in life, so it is in art.

Thus it will be with you, earnest workers as you all will be in the art you love. None of you, perhaps, are gifted with transcendent genius that illumines the domain of art as a great blazing comet lights the heavens, but many of you, no doubt, are gifted in a modest way. Advancing and acquiring power as you can, you work to your utmost to exert a good influence, for your influence is all your power. If it be for the good, the world cannot do without it, nor can it do without you. If you cultivate but a tiny patch of land, do it so well that men shall wonder how you can get so much from so little.

Now let us proceed directly to the question before us:—What shall I study?—I will not attempt to advise as to what branch or branches of music it may be best to select. No one can make this primary choice but the student himself or some one so closely related to him as to know and appreciate his ability and desire. It is my object to speak of the requirements and possibilities demanded, in some of the most commonly practiced branches of music, of one who would be considered skilled therein.

Seventy-five per cent. of music students study the piano. Organ and voice are next, and perhaps not

far from being equally patronized. Some from among all classes study Theory. Orchestral instruments in general are less heeded than any branch named; while Composition, Conducting, Criticism, Æsthetics, and Literature of Music are—and especially the last four-most severely let alone; much to our loss as a musical people. Let us consider some of these branches of study. It would be superfluous to say that aptitude is necessary ere one may become a musician, for aptitude is required to do anything well. In the case of the pianist, for example, there are certain physical conditions necessary—which, unless nature and training have supplied them, are absolutely indispensable ere success as a performer may be deemed a possibility. We now come to that much abused and much disputed word—technic—ability to execute; an easy, perfect, and artistic manipulation. To the pianist and to any performer technic is articulation; it is the ready adaptability of hands to the countless forms of musical speech which, when acting on a key-board, give rise to certain musical expressions. Arms, wrists, and fingers are to the pianist what the articulating organs are to a speaker. Without them he could not become a pianist. Raphael without a hand to guide the brush could not have become the Raphael of the painters. In arms, wrists, and fingers the pianist finds the organs of musical speech. Nothing more. They must be wisely employed and guided

by an active, discriminating mind. Technic, then, when properly guided, is a means for *reproducing* music. It is not the music itself. Technic is the wind that fills the sails; the mind is the steady hand that holds the rudder.

Nature can be very perverse with us in her bestowal of members that we may wish to train to artistic ends. But, keeping the pianist in example, very few who strive to become performers need suffer from lack of digital dexterity if they begin rightly and in season. Hands that are properly trained to the key-board from years of childhood, that are not seriously injured or stiffened by rough occupation, may be made to yield a greater or less amount of technical power according as training, practice, and employment may have exerted their influence, and according, too, as nature may have left certain peculiarities which are to be overcome only by years of hard work, if at all. Some hands possess no strength, others no resistance; some will not lend themselves to extension, others have the stiff thumb-joint which leaves the hand with an untrustworthy pivotal point. In the very beginning many conditions are levied upon the would-be pianist, either by nature or by habit; but, whatever the causes, not one of them can be overlooked. If every piano-forte student would keep it in mind that he is to talk the language of music through the medium of his hands, and that his intelligence

must be the guide of those hands, I am sure we would hear less stuttering and stammering from the music speech-makers we all know.

I need to say little more on technic. You all know that to play, and play ever so little, one must possess it, perfected as far as one has demands upon it. But technic is only the beginning. To play well you must possess besides this a poetic nature that will discover the beauty in whatever you interpret, an imaginative nature that will color properly not grotesquely, a sympathetic nature that will charm others with what charms you, a scholarly nature that will forge into one, sentiment and intelligence. You must be a scholar, that you may read and recite the works of scholars; you shall play works by many authors; you must consequently know many styles, and you can know them only by careful study of each composer, his works, personality, life, and the thousand little details that unite to make the history of a man. You must not play Bach and Beethoven in one and the same color. You must not interpret Schumann as you would Mendelssohn. This is an age of fine performers—of wonderful technic. Before any of you determine that it is your mission to lead the army of pianists, consider the following and let us see if you are qualified. Do you possess:-

(a) A reliable technic entirely under control of the mind?

- (b) A scholarly education, musical and general?
- (c) A thorough understanding and appreciation of the beauties and differences of all styles of composition?
- (d) A nature so schooled that it is at once sensitive to what is beautiful in life and art?
- (e) A thorough comprehension of the terms sentiment and intellectuality?
- (f) A keen perception for time, tempo, touch and tone?
 - (g) A well-regulated rubato?
- (h) A never-failing well-spring of common sense?

If so, you may become a pianist and yet not be regarded as a foremost musician. I am pleased to see that you are not discouraged by this array of necessary qualifications, and it is well, for they are absolute. I have not thus enumerated them to discourage, but to make plain what it means to be a pianist of even moderate ability. Later on, when we talk of Teachers and Teaching, I will say many a word to cheer those of you who aim to be instructors rather than performers.

What I have said concerning the piano is equally true of all instruments. Each has its special difficulties which must be studied independently and connectively. We will not continue this talk further on the subject of instrumental music, but will touch upon the branch that is indispensable to all classes of musicians—Theory. No one is a

well-educated musician who does not understand it, for the same reason that no one can become a trustworthy scholar who is not well versed in the science of his mother tongue. What shall you gain by studying Theory? The following:—

- (a) It will make you a critical listener.
- (b) It will make you a scholarly interpreter, because by it you will learn how music is thought and written.
- (c) It will make you able to explain what you like and dislike in music.
- (d) It will make you able to look through thousands of pieces of music, by as many writers, and select those which are composed from those which are not.
- (e) Writers of trash are to the true composers in the ratio of forty to one. The success of the former may surprise you at first. It is paid for by a terrible compensation.

The subdivisions of theoretic study are these: Harmony, Counterpoint, Fugue, Form-Analysis, History, Terminology, and Acoustics. An elementary course in Theory should include an intimate acquaintance with Harmony and Counterpoint, and a general knowledge of the rest. As we may not again come upon this question, I will continue and outline a course of elementary study in general Musical Theory, not including, of course, extended free composition or orchestral writing.

IN HARMONY.—As much as is contained in the manuals of Richter, Oscar Paul, Weitzmann, or their equivalents; and some time in your musical life endeavor to know the System of Harmony by Alfred Day, M. D. It may surprise and delight you. This study should give you a thoroughly practical knowledge of Intervals, Triads, Sept-Chords, with all their inversions, their use in Suspension and Modulation. You should be able to write correctly and in pleasing order all the chords you learn; they should be words to you. There is a great deal you can do in writing music even though you may not be a composer. Endeavor to use in an original way all the chords you learn. While you are a music student say to yourself ten times a day: "What is not practical is useless."

In Counterpoint.—You should be able to write correctly in the five orders, and in any combination of them. Learn to write counterpoint from the first on Canti Firmi of your own invention, and strive to write your exercises as musically as possible. It is not enough to obey rules. Text-books by the early contrapuntists, Fuchs, Marpurg, Albrechtsberger, Cherubini and others, are less commonly used to-day than are the works of modern writers, Richter, Jadassohn, Ousley and Fétis. I should advise you, however, to become familiar with at least one of the older works. I suggest Cherubini. You will learn by this how

the composers of the last century looked upon this study, and how they understood it. A knowledge of counterpoint is indispensable to one who desires to comprehend the works of Palestrina, Caldara, Bach, Händel and their contemporaries; in short, all the music down to Beethoven's time. Since the advent of the Romantic school, counterpoint has been employed in a way entirely distinct from its inception. It is, however, constantly used in one form or another. It would be, at least, as great a pity for you to play contrapuntal passages and not know it, as it was for M. Jourdin to talk prose all his life, to his own ignorance of the fact.

In Fugue.—The student of elementary theory should be sufficiently familiar with this subject to analyze accurately and readily any of the fortyeight of the Fugues of Bach forming the Well-Tempered Clavier. This analysis should include indication of Subject, Counter-subject, Free-parts, Episodes, Stretto, and, in fact, everything that enters into the structure of this classical form. It is excellent practice to arrange these- and other Fugues for a Trio, Quartette, or Quintette of strings, adding, without a too slavish application of the text, all marks of expression, and especially of relative prominence in the parts. Never conceive a Fugue as a unity and nothing more. It is a unity in two, three, four, or more parts, no one of which is subordinate throughout to the others. Study *into* Fugues. Make it a habit to go into music, not over it. I will not speak of Fugue-writing, because it is simply a consequent upon Contrapuntal Study. It is the blossoming of Counterpoint. Do not think that any one can write a Fugue because it appears a scientific work. Try it a few times and be convinced that more than well schooled intellect is necessary.

In Form and Form-Analysis.—Acquire first an intimate acquaintance with all the components of melodic construction; with the formation of the Primary or Song Forms in their Binary and Ternary variations; with the various Rondo forms; and with Sonata form in its many varieties, from the Sonatine to the Symphonic movement.

Reliable text-books on Form are few; and not all that are to be had are to be recommended. On the question of reliable text-books, trust always to a teacher who recommends what he knows to be good from personal examination. This is the age of testimonials, and things, various by nature, meet on the same common level, each vouched for by a host of names.

Form-Analysis comprises a critical examination of musical works as to their structure; it means to seek out their framework, their union and succession of parts. You should be sufficiently practiced in this to analyze new works on the first hearing, and that, too, without music. This ability

makes you a better listener; you know something about what you hear; you form a mental picture that is definite in proportion as your knowledge is thorough and extensive. Do not listen to those who say that critical knowledge of music lessens the pleasure of hearing it. We enjoy sunlight none the less because we know that the word, sunlight, is a noun.

Beginning this study you should select for analysis short and easy works, indicating by number and brackets or by some system of your own invention, the different motives, sections, phrases, and periods. Examine these parts individually and collectively. Note how they compare and how they combine to form a perfect whole. You will discover even in the construction of music why it is that the most beautiful works are frequently the simplest. A violet is none the less perfect because it is a violet; nor does the stately dahlia or the pendant fuschia steal away any of the charm of its beauty and simplicity. Think about this. Study nature and learn that the simplest creation is as perfect as the greatest and grandest. Then come back to your music and look for much in little works, as in great ones, not forgetting, however, the place each is destined to fill. Good works suitable for this first analysis are so many that I will mention only a few authors whom you may consult. Begin with works like the Theme of Mozart's Sonata in A, like the Scherzo

and Trio of Beethoven's Sonata Op. 2, No. 2, like the Op. 15 of Schumann. Short works by Kuhlau, Clementi, Dussek, Steibelt, Mozart, Beethoven, Schubert, Volkmann, Gurlitt, Reinecke, Gade, Scharwenka and others are excellent. The lists of pieces given in various works on Analysis are, as a general rule, well adapted for this purpose. Remember that you do not know a musical work until you have learned its structure.

In History.—Do not complain about learning History. If you do not like it there is something wrong with you, not with the subject. What shall you learn from it? It will teach you to put things in their proper places. You will not wonder why Bach is of one color and Robert Schumann of another. Did you ever think that many of the great masters, as we are pleased to call them, never heard a Symphony? Think out why the painters of the Tuscan school of the Renaissance had no Claude Lorraine among them. What would Bach have thought to hear a modern orchestra? Study Musical History in connection with the works you employ in your special lessons, and keep its teachings always well in mind when you devote time to general reading. In this, as in all your theoretic study, have a keen eye to relationships in the many things you learn. Added to what you may gather from a manual on Musical History, there will come before you in your general reading of musical literature a host of

facts well worth preserving and arranging. This will be one place for the application of the hints I shall give you in Chapter XXV, "Note-book and Journal."

Terminology has to do with the technical terms of music. Unfortunately, not a few of these terms are used in manners so various and so contradictory that confusion is constantly arising concerning an author's meaning. By all means try to speak about music in good English; employ terms properly and definitely. If you are careless in this respect as a student, one cannot reasonably expect you to be much better as a teacher. When you mean measure do not say bar. When you wish to say note do not say tone or sound. Try to be above this bit of conversation, which I overheard from—let us say—John and Emma:—

Emma (alto) says to John (bass):-

"Did you notice the break-down in the singing class last night?"

"Yes; it sounded fearful."

"Was it you who sang out?"

"Well, I didn't just hit the right note, but I chorded."

"Oh, that's nothing. If you chorded, it's all right."

There remains Acoustics, of which I will say that what the average music student needs to learn on this topic may be gleaned from a careful

reading of one or two standard text-books. The "Student's Helmholtz" and Tyndall's "On Sound" are particularly good. In this study perform all the experiments you can. Knowledge gained in the actual doing of a thing is your own. Schopenhauer once said that mere acquired knowledge is like a wooden leg or wax nose, and does not really belong to us.

Considerable time is necessary to complete this course of elementary Theory. One may run through it quickly, but like tourists who try to see a dozen countries in a single summer, they bring little away with them. In connection with other study in music, from three to five years might be spent in what I have here outlined. The average student, regarding it as of secondary importance, might complete the course in from two to four years. All depends on the student, on the amount of importance attached to the subject, and on the time and attention granted to it. However it may be regarded, there is none of it superfluous, and it is quite as valuable in its suggestiveness as in its own particular teachings. If you study Theory as a branch secondary to something else, begin to seek relationships at once. Theory concerns itself with the entire domain of music. Find out about this.

You will now and then meet people who say with considerable confidence in something they

seem to possess, "Beethoven knew nothing about Theory." Play one or two measures from one of his Sonatas after hearing this. It is a safe antidote. Why the composers did not make great prominence of this or that elementary study, will be plain to you when you remember that the bright moonlight hides the starlight.

CHAPTER IV.

METHOD OF STUDY.

Always sit down to your work with the mind free from all irrelevant thoughts. Have good tools always in order.—Thomas Couture.

Dr. Nelaton, an English surgeon, was once performing an operation at which a young student was present. An artery was cut, and the young man became excited. The Doctor rebuked him by saying calmly, "You are going too fast, my young friend; we have no time to lose."

Learn how to work and you have conquered a great difficulty. Ability to concentrate attention upon the most important task at the proper time and to take up secondary matters in the order of their importance is not acquired in a moment. Young students often wonder how people of mature age can accomplish so much; sometimes assigning as the reason the fact that age gives endurance and makes one more able to bear a heavy mental burden. This is true. But there is another reason. Into years of study a system creeps; every hour is made to govern its own work; one plans for to-morrow important tasks and labors of duty; what time remains is put to the most advantageous use, but it is never wasted. A highly developed system for doing work is the key to prodigious achievements in the intellectual field. By order and method one economizes both time and strength. Method when made to do your bidding is one of the strongest factors that can be enlisted in your service. I earnestly advise you all to learn how some great men have worked. To contemplate what others have done will make you ponder on what you are doing. The names of William Herschel, Robert Dick, Thomas Edward, Hugh Miller, Burritt, the linguist, William Barnes, the poet and philologist, James Hogg, the Ettrick shepherd, Faraday, the scientist, are all worth knowing, and are chosen at random from hundreds.

Then turn to the life of Bach, of Beethoven, of Robert Schumann, of any true man of genius, and you will see what fruit industry bears. You will learn that each of these men had, besides genius, a fixed determination to bring out the best there was within himself. And you will also learn that to make the most of your opportunities you must be continually studying yourself. Know your needs and your moods. Discover what are the hours of the day when you can work to best advantage, and how long you may continue your labor without becoming so fatigued as to be unfit for any further endeavor. You cannot do your work as others have done theirs. Although it is safe and best to copy at first, you must come to originate your own methods. From the plans of others you may draw valuable suggestions. Adopt what you can, but modify them to your needs. There are many students who surround themselves with all the latest aids for accomplishing work. They possess every new invention designed to help a student. It is not long before they have ten times as many aids as they employ. Frank Hamilton, one of the most ingenious and practical of American surgeons, has said that he could perform an amputation with neatness and despatch with no other instrument than a common table-knife. Physicians in general, who have had a practice of long standing, smile at the multitudinous instruments of the young practitioner. Keep a watchful eye to the present and the future shall fare well.

Try to be inventive in ways for doing things; but be inventive on the practical side. To be successful you must be practical. Good habits of work grow and multiply; they will always be at hand to aid you; and you will soon find them as orderly as books in a library, each having a place, where you may find it in the dark if need be. Habit and method are fine things. Habit, rightly cultivated, brings us to an easy way of doing. Method is the interest we draw on our capital—Time.

The first year or two of all student life is a tentative time. Mistakes and short-comings are busy at work teaching one how not to do this or that. I earnestly counsel you to become thoroughly well aware of what constitutes a day's work, and know how much time need be consumed in the doing of it. Make it a daily study to simplify your means of action. Never become so enamored with your own unserviceable ideas that you cannot drop them. Make it a point to talk with other students and with people older than yourself. You will learn their way of work and will gain many a hint well worth transferring to your own field of labor. The more scholarly people you know the more scholarly you will become.

Music is an art so exciting, so quick to act upon the nervous system, that often, through mere physical inability to continue, one must frequently cease music-work for a time and seek either quietude or a change of occupation. It is a wrong to the physical self to work too many hours per day. Too intense application to study simply means that the candle of life burns at both ends. who study instrumental music and theory should find six hours per day sufficient as a general average. Students who study ardently are apt to be intense workers, that is, they concentrate all power of thought and action while employed, and thirty-five or forty hours per week of attentive, careful study should be enough. Sixty hours of inattentive work is a poor investment.

To study more than one branch of music at one time is an advantage, because the mind, weary with the monotony of one task, finds satisfactory rest in another. The ideal thing is to have the mind ever keen and ready for the labor in store for it, but this is perhaps as impossible as was the quest of Ponce de Leon for perpetual youth. Yet, on the other hand, it is within the power of all to guard against undermining health through carelessness and lack of thought for physical welfare. No practice and no study, should be the rule when the mind is weary and begs for rest. Remember that Nature first warns, then implores, then demands.

If you can command all your day it will be to your advantage to set aside a certain number of hours for music study and to consider them available for nothing else. Samuel Johnson has said that any one who would read a subject five hours daily, for five years, would become learned. Let us do better than this and set aside for study six hours per day, and put no hope in becoming learned even after twice five years of study. Let us devote four of these six hours to instrumental practice and the two, remaining, to Theoretic study. Let this be a general division. It may frequently happen that one study or the other be given a trifle more time; you will readily adapt both yourself and your needs to any such change. Besides the six hours now set aside there is sufficient time left for general reading, concert going, and physical exercise. But, before continuing, let me explain that I am by no means laying down a plan for work which you must follow exactly.

No two students work in like manner. This difference individualizes us. It is as useless to expect all learners to follow the same method as it is to imagine they will receive the same impressions in the progress of their study. My plan is simply an example from which I hope you may draw suggestions. Nothing more. On this condition it will do no harm to divide the six hours into practical portions. First of all let me impress it upon you to consider study time sacred; and, as far as it is possible, make others do so. To effect this you need not become an enemy either to customs or to society. Yet do not allow either customs or society to keep you from your duty, do not let them step in between you and your developing self. Laws of custom are not always compatible with what is best for individual cases.

Morning hours give the best return to the majority of workers. Be ready to begin your day's employment by nine o'clock at the latest—one or two hours earlier would be better—and if you have previously taken some out-of-door exercise you will be the gainer. Give the first two hours to instrumental work, arranged as your own and your teacher's requirements may demand. At the end of this time prepare to begin an hour of Theoretic study, allowing a short time between for cessation. Not a great deal will be necessary, and the change of subject of itself will be a rest.

At the end of this hour you will have consumed your morning and completed half your daily task. Give yourself some little time before dinner and at least one hour after, before undertaking the afternoon work. You have still the same amount of study to do as you have already accomplished. I would not, however, repeat the morning's work in the afternoon, unless you are unsusceptible to the impression that you are again beginning the day. One of the best and most encouraging feelings about employment is that it progresses. Hence decide for yourself whether or not you shall follow the morning plan in the afternoon.

By this arrangement one consumes about eight hours in doing six hours' study, and the amount of fatigue engendered should not be excessive. The benefits to be derived from any fixed plan of study are economy of time and of strength. Every one is unlike another in the one particular of doing work, but it will be found that where the best system obtains, there the best results come forth. Spasmodic attacks of anything are not desirable. A strong inclination to work to-day is a dear luxury if one has to pay for it with a week of listlessness. The consuming fever of close application that led William Beckford to write his romance, "Vathek," at a single sitting, is too intense to be long continued or frequently allowed. Only one who is physically able to sustain the strain should enter upon it.

It is by no means my wish to have you learn to work in my way, or in that of any one, but I advise, for your own welfare, that you introduce order and regularity in your study; not to the extent that you shall become a slave to it, but in so far that you may be master of all it has of good. Pick up hints wherever you can find them. Here are a few to choose from:—

Do your work rather in the morning than later in the day. If this is impossible, avoid working to the hour of going to bed. It is torturing to have an abnormally active brain fighting with a tired body. Immanuel Kant used to allow fifteen minutes before retiring to free his mind of all thoughts of the day's work. Not everybody can do this, but it is worth trying.

Rest and change of occupation are desirable. Consider the variety of Schumann's days, when he was a student of law: "I get up early, work from four to seven, go to the piano from seven to nine, then I am off to Thibaut. In the afternoon lectures alternate with English and Italian lessons, and the evenings I spend in society and with nature."

So arrange your study that one-half of the day shall not repeat the other. You thus avoid monotony, a condition that will persist in offering its services in the affairs of life.

Do not allow any one and every one to invade your study time. You have set it aside for one purpose; see that you employ it for that purpose.

Learn to love out-of-door life. Get close to the heart of kind Mother Nature. Study her phases: and while sweet air and sunshine bring good to mind and body, be intent upon some wonder at hand. Any congenial side study, as Botany, Geology, Astronomy, Zoölogy, and the like, are of untold value to those of so sedentary habits as the music student. All you learn outside of music will help you in it.

The student who commands all his time has immense possibilities within his hours. Not every one, however, has this great advantage. You can look to names I have mentioned elsewhere in this chapter for confirmation of the fact. Yet it remains as true for him who devotes but one hour in twenty-four to study, as for another who labors twelve, that method is valuable. It guards the minutes and, so doing, cares for the years. There may be method in everything; in learning your lessons, caring for your books and music, in the way you do your work or look after your monetary interest.

Having good tools always in order means books and music where you can find them, pencils and music paper just where you need them, magazines in order and well kept; in fact, it means a keen, watchful eye to the thousand and one matters of music student life, however humble it may be. You are master of the situation only when you have so well methodized everything that you need spend no minutes every now and then looking for a lost thought, a lost book, or worse still, a lost day! There are those who spend as much time in searching for what they need as would make many full hours that might be employed to better ends. What your teachers judge you by at once is the manner in which you do the tasks they assign; thereby they learn if you are careful or careless; wasteful of the minutes, or provident in your use of them; whether you learn systematically or spasmodically. Method is a touchstone, applied early and late.

Remember that what you are as a student you give promise to be as a teacher.

CHAPTER V.

WHAT SHALL BE MY SIDE STUDY?

I have made good use of the past year. I have acquired considerable experience and many new impressions.—Mendelssohn.

If you want knowledge, you must toil for it; food, you must toil for it; and if pleasure, you must toil for it. Toil is the law. Pleasure comes through toil, and not by self-indulgence or indolence. When one gets to love work his life is a happy one,—John Ruskin.

It is a law of nature that leads us to diversify our employment, to seek relaxation from one kind of activity by entering heartily into another. Even one possessing the iron constitution of a Björnson must seek rest in cessation from work and in diversity of labor. To you who need no greater incentive to activity than what your ambition prompts, it cannot be said too often—do not overwork. What a flaw is to the character, so is a weakness in the nervous system. Both come to stay.

Do not consecrate your time to art with a forgetfulness of the physical self. Think of health. No one can warn you on this matter more earnestly, more from the heart, than one who has committed the error. Ludvig Holberg says he once angered a companion, who was overtaxing himself through study, by saying to him—"the mind depends for

its support on the body." Be not yourselves angered at a warning word.

What is generally termed "being run down" is a terrible evil. A great amount of care and afterrest are necessary to remove this unnatural condition. "For nature is a strict accountant; and if you demand of her in one direction more than she is prepared to lay out, she balances the account by making a deduction elsewhere." When we have said in the favor of one who overworks that it shows a laudable ambition to succeed, a determination to waste no minutes, an after thought will remind us that to endanger health is at once a loss of possible success and a wilful waste of minutes. No time is so misapplied as that which is used wrongly. Continued overwork is evil practice; it shows that one is blind to effect from cause, it is dishonest to require the mind to cheat the body; it steals from one a power that will remain for years if it be respected. To those of you whom ambition makes over-anxious as to success, to you, students of workful days and toilsome evenings, I recommend for consideration the following facts:-

- (a) You can never cheat nature.
- (b) You would better lose blood than lose nerve power.
- (c) Once broken down by over-study, you are weakened for life.
- (d) Ambition that begets dangerous excess is culpable.

As water, dripping, wears away the stone, so never ending toil at your piano, at your composing, at anything, will leave its mark upon you. Avoid this by resorting either to absolute rest or to taking up new and different occupations. Elihu Burritt, perforce, mingled blacksmithing and language learning, his poverty doing much for his health. A noted American author, still living, has a carpenter bench at which he occupies himself now and then. Scott was devoted to field sports, Wordsworth to horseback riding. Whatever the avocation may be, it is beneficial in the change it brings to mind and body. An avocation is a hobby. Have one.

Side studies should give pleasure, rest, and profit. Hence we are led to select them either because they are profitable or congenial.

What side studies may be profitable?

As you are to become teachers in art, you will find that you need to know many things besides music. In imparting instruction you must be clear and concise in your explanations, this implies a knowledge of two things—language and human nature. You will have many minds to train, each one different from all others; this subject of mind and mind-individuality is a science—Psychology. Teaching, or the art of giving instruction, has many fundamental principles. These have been arranged, grouped, and scientifically considered in their sequence. This

assemblage of facts forms the science of Pedagogics. Under language there is opened up to you studies in clearness of expression, and the logical use of words in the clothing of ideas. This will lead vou to consider choicely worded bits of writing; it will open up to you the great world of poetry and of prose. Perhaps you will be tempted to write; in so doing you will gain a true pleasure. Let it be a practice you can master. When it rules, you are lost. You will be led to study great poets, great authors in all styles of writing; you will find each one has a color, has peculiar merits that make him like no other. Study imaginative writers in connection with the romantic composers, and see how their lines coincide. How the field enlarges as one sets out upon it! Like the world of music from which you step for a moment's rest, these, too, are boundless. Do not wander too far.

Another source of profitable side study is found in languages. All earnest music students should try to know more than their mother-tongue, but should first learn to know that well. There are three languages, each and all of them of value to you; they are, German, French and Italian. The first named is the language of the best musical literature, the Germans being preëminent as a nation of thinkers. France, too, has many fine writers on music, whose works should find a place in your library. Italian is the language of song,

and is of more value to the vocalist than either of the others. Students of instrumental music and of composition have more practical use for French and German.

Language study is fascinating; it gives one an enlarged view of the world and of its history; it brings to view the one common thread that, in the speech of mankind, binds nation to nation. In language, which is a science—Philology, we find the story of the world; in it man's thought has crystallized for ages.

Aim to acquire, at least, a fair translating knowledge of the language you find it best to your purpose to know, and learn to speak it, if you can. Never be afraid to begin a new study. If you have time and a purpose for it you should surely have the courage.

In proceeding to speak of congenial studies, I must say that, having no means of knowing what may be the first choice of each of you, I can speak only in a general way, and thus leave to you the ultimate choice, adding, for my own part, the advice that you be guided by taste and practicability.

The studies already mentioned offer variety, but, like the music they are intended to supplant in your thoughts, they demand sedentary life for their furtherance. Of the dangers arising from too close adherence to study we have already hinted. I am now going to indulge in the hope that many, if not all of you, will be led to seek congenial

occupation outside of your music room. Learn to love that great wonder-land, -out-of-doors. Be a lover of nature; not one who is simply willing to tolerate the gentle wind, the rays of the sun, the song of the birds, but one who eagerly climbs into nature's lap to hear her relate her stories. An artist once said to me, as he sat by his easel, "There is always something to learn and to enjoy in nature. Even if one is on a desert there are still the sky, the clouds, and the sand-grains at one's feet." The greatest and most perfect picture gallery in the world is out-of-doors; yet, at first it is extremely difficult to select one scene from among them all, and have eyes for it alone. To do this is the power of the artist. He, of skilled eve for beauty, sees something in nature, which, if taken from its surroundings, would be perfect in itself. He begins to study it, to look intently into it, to forget all that lies about it; then he sits down before his canvas and paints. When all is finished you admire his work, and exclaim: "How real it is! How beautiful!" Let me ask you why the scene itself, the scene in nature that the artist selected, never caused you to exclaim its loveliness?

Begin to study bits of nature. Single out pictures here and there, forget their great mass of surroundings, and try to find how much you can discover in a little. This practice will make nature nearer and more beautiful to you; it will quicken your selective power, make you a poet

and an artist; it will picture itself in the music you play and be reflected in the music you think. Remember that to write is the consummation of the poet; but remember, too, that there are many poets who do not write. This is why people have found a warm place in their hearts for Gray's "Elegy."

Nature monopolizes more hobbies than all the arts combined. You might spend all your hours out of doors, watching her phases, and after a lifetime come away a child. Nature is wonderful because she is exhaustless. For this reason no one has ever complained of the coming of springtime by saying that all spring-times are alike. The wonders of the "Arabian Nights" are surpassed in any part of your garden-plot.

Of the study you may do out of doors there is no end. Try Botany; determine to become familiar with every form of plant-life that is common to your town; analyze every flower; walk five miles to find a fern if you would have it. Or, you may try Geology, and possess specimens of all the rock-formations that your neighborhood will yield. Study the birds of your village—watch them intently; write all you can of their habits and peculiarities; write their songs, and learn how they build their homes. Perhaps Izaak Walton has a charm for you; or, like the genial Autocrat of the Breakfast-table, you may be fond of a hammer and a carpenter's bench. It matters little what it is,

so long as you find rest in the new activity. When you are out-of-doors do not keep it in mind that it is for health's sake; health is seldom had for a perfunctory seeking after it.

See all that goes on about you. You are a unit in a wonderful multitude—do not be unmindful of it. You live—do not be ignorant of what that means. In any walk of life use three-quarters of your eyes for observation. In a word, select your side-study with a thought to congeniality and to gain.

Avoid too long-continued sedentary employment.

Learn to love nature and study her ways; you will be better and wiser for it.

Life is aimless without a worthy motive. Find out what yours is.

A great man must rise superior to himself. Know something of that superiority.

PART II.

ETHICS OF MUSICAL EDUCATION.

CHAPTER VI.

WORK AND CULTURE.

Vous êtes ce que vous êtes, et ce que les hommes peuvent dire de vous ne vous rendra pas plus grand aux yeux de l'Eternel.—Jacques Porchat.

We are born with the power to acquire knowledge, not in possession of it. To learn we must toil: toil is the price we are in duty bound to pay for all we get; be it education, food, pleasure or material wealth. To toil for what it is ennobling to possess makes one love labor; it becomes sweet to spend the hours in well-directed activity; thereby we enjoy our gain. Time is a blessed gift, for in it there is enclosed a life of good deeds, of good thoughts, of good endeavor. By living active days we escape all the dire evils that befall those who will not work. A physician once remarked to me that lazy people are, as a rule, thoroughly dishonest; to conceal a motive, they disregard the truth. It becomes their habit to purchase what they regard as leisure at a price that means a loss of ambition and of self respect. They not only deceive others but themselves, for nothing is a greater burden than a lack of employment.

Music is no El Dorado for the shiftless, unwilling worker; but to those who are not afraid of labor it offers an extensive field in which they may develop. The diamond needs the polish and the form none the less because it is the diamond. you, less richly gifted by nature than your neighbor, great labor is necessary. You must toil upward while others may seem to be lifted by invisible wings. Think more of what comes by striving than of what you gain without endeavor. If you see before you thousands hastening toward Parnassus, do not be discouraged at the sight of so many. Console yourself with the thought that they are not yet immortal. Think now and then of the hare and the tortoise; of the parable of the talents. They are well-worn tales, but all the truth is in them vet.

Work and culture are legacies that fall into the hands of the ambitious. Condition is a strongly acting agent for or against us, but it is not so powerful that it can keep one down if the condition be lowly, or that, of itself, can exalt if the condition be elevated. I have sometimes thought that a shade of pessimism tinged these words of Johnson:—

[&]quot;Slow rises worth by poverty depressed."

But Johnson is less a pessimist than one may think. He does not tell us that worth never rises when depressed by poverty, but that it rises slowly. So do the elm and pine. Dwell with the pages of "My Schools and Schoolmasters," and you will see where the thoughts of a lowly one may tend.

Let us glance at the home-life and early surroundings of some of the great composers. How many of them fought their way forward in the face of most discouraging circumstances? You know well the early life of Bach; how he was thrown upon the care of his brother, then upon the world, whose care is not always tender. What activity, as yet unfolded, lay before David Garrick and Samuel Johnson as they trudged on toward London together! With no money, no friends, no shelter, they entered a new world, an untried battle-field. It was hunger and suffering that made Grub street famous. No pictures in English history are more pathetic than those in which the writers who were of this famed locality are the actors. Boswell, and Leslie Stephen in his life of Johnson, are good authors to read if you would get an accurate picture of this time. When reading of others think of the musicians; of Bach, who never ceased to labor. Until the last, his life was one of activity, lived in a narrow circle but lived nobly. Think of him walking miles to hear the organist, Buxtehude, and think, too, how few students in America would do the

like. Bach was a careful, painstaking worker. I know no better model of industry for you to copy than he, father of us all, as Mozart said. "We are, indeed, surprised at Bach's industry," says Dr. Marx, "but more so that every one of his numberless works bears testimony of his conscientious endeavor to give them the highest possible finish, not only as a whole but in their minutest details." When you study the fugues of Bach you have no dull music before you, but compositions wonderful as the pyramids.

There was Händel spending hours alone playing on a muted spinet in the garret; longing to know all that it contained. To him, eager young enthusiast, music rose like a beautiful wooded slope; and following it he found it reaching higher and higher. How far? Ah! that he did not know. Should he ever go up there? One seems to hear him singing with all heart and soul that song of Arne Kampen:—

"What shall I see if ever I go
Over the mountains high?
Now I can see but their peaks of snow,
Crowning the cliffs where the pine trees grow,
Waiting and longing to rise
Nearer and nearer the skies."

You remember how Schumann fought against law which he could not learn, and how he longed for music which he could not keep from learning; constantly imploring that he might be allowed to become a musician; writing to his dear mother

wise letters in words; to mankind, wise letters in tones. You have read them; all of the former, I hope, and many of the latter. Those among them that are not poems are sketches, bright bits of drawing, as full of life and action as the characteristic lines of Gustave Doré. There is not a finer album of sketches by any master than the "Scenes from Childhood" or the "Album for the Young." To understand them, simple as they are, one must go *into* them.

Are you not led to exclaim sometimes, when you read the biography of a musician, "What a prodigious worker!" Work was the life and pleasure. Yet, it is to be remarked that many of the composers—busy as they have been in art have had their hobbies, their little labors of love outside of music, which made their world. Their avocations became nooks of retirement into which they could withdraw in their weariness, to rest and meditate. From all walks of life men step aside to gather hints and experience, for which they find an application in their own domain. Thus art is joined to art and its world is made of one kin. It meant something to Mendelssohn to see Fingal's Cave, as it did to Longfellow to know the story of the pilgrims, John Alden and Priscilla, and all the others who came in the Mavflower.

Let us step down from this circle of great names and see what musicians of lesser fame have done. Baccalaureus Kuntzsch, professor at the Zwickau High School, was born in the lowest condition of life. His father was a village peasant and very poor. But the son, with a determination to succeed, rose gradually, by his steadfast perseverance and industry, to a position of eminence and honor. And, while becoming a scholar among books, this man so well employed his odd moments in the study of music that he was granted a position as organist and was commissioned to teach. All of which he won by his endeavor and his courage.*

Zelter was originally a stone-mason. He spent his spare minutes in the study of music, and by assiduous application he became so proficient in the art that he was appointed director of the singing school at Berlin, and not only did he learn this much well, but he also acquired a broad intellectuality. He became so cultured that Goethe continued with him, for many years, a correspondence begun by chance. Their letters, now famous, are volumes of delicious reading. Try to know them some day.

George Onslow, born to a better condition of life, studied music as an accomplishment. Travelling in Europe he heard the masterpieces of the time, and, it is said, none of them ever appealed significantly to him. One day, however, he found

^{*} The first book of Philip Spitta's Life of Bach gives a good picture of the customs of early music life in Germany. It is interesting and valuable apart from the greater work to which it stands as introduction.

his open sesame in the guise of a very ordinary work indeed—the Stratonice Overture—by Méhul. It was the key that unlocked the tone-world to him and allowed him to look within. Ever after this he was a most devoted student; he studied all the great works he could find, and began to compose. For thirty years a steady stream of compositions flowed from his pen: quartettes, quintettes, symphonies, and operas. Now we hear little about George Onslow, but if you would know how well he worked during the years of his earnest student life, spend an hour, now and then, with a volume of his quartettes in your lap and learn what can come from striving.

Turning to other walks of life we find the same conditions to exist.

Herschel, while studying astronomy, and even when he had discovered the planet Uranus, was an organist at Halifax and Bath, in England. As orchestral conductor he produced many of Händel's oratorios, and it was while he taught music that he made his telescopes and other astronomical instruments, "not taking his hands from his work for sixteen hours together," so his sister tells us.

Carl Friedrich Gauss, another noted astronomer, rose from a lowly condition. He was born in Brunswick in 1777, and died at Göttingen in 1855. His father was a bricklayer, and it was his intention that the son should follow the same trade. But the boy had other, higher aspirations.

His love for mathematics was a gift from God. He was sent to school and graduated from the University. He then went to Helmstadt and spent considerable time there consulting the library. He was now twenty years of age. A few years later the Czar of Russia appointed him to a professorship at the academy in St. Petersburg; this, however, he declined, feeling that the duties of the position would leave him too little time for study. It was his desire to obtain the post of astronomer at an observatory, where he could pass his hours in study and observation, to the end that he might advance science. He soon obtained the desired appointment, and became Director of the Observatory and Professor of Astronomy at Göttingen. Here he lived in quietude, following up the studies he loved and enriching the world by his discoveries. He gave the greatest care and finish to his work. Nothing, however small, ever came from his hands that was not perfect in so far as it was in his power to make it so. His seal was the theme of his life-a tree laden with fruit encircled with the legend-pauca sed maturæ.

Speaking thus of Gauss to you, brings to my mind the names of two others whom you might know to advantage, though they travelled different paths of life. One is an American—George Perkins Marsh—a man ever ready to help in the cause of education, or be himself made better by learning; the other—Ludvig Holberg—a Norwegian

satirist, who rose from the lowliest condition to a place of eminence and respect. He was a contemporary of Bach. In his quaintly written autobiography you will find a good picture of the man, his surroundings, and his times.

Whether we draw our illustrations from one walk in life or from another, the truth is ever the same for so much done so much received. Do not mistake how learning and culture come to men, even to great men. It is by toil; always by toil. It is of the spirit of this teaching that you must think when you strive. Simply to like music does not acquaint you with its secrets; does not make you know all the noble thoughts that may be drawn from it. To like music simply promises that you may succeed in learning it. Your affection is the madre del ora—the mother of gold. It is not the gold itself. What polish is to the diamond, culture is to the man. Culture is the absence of all irrelevant thoughts; it is the manifestation of a seriousness that has been and is still making one a thinker. Remember that any high finish on education comes only from great labor. This has been proved repeatedly. De Quincey, a master of English prose. re-wrote many passages of his "Confessions" more than sixty times. Macaulay, speaking of some work he had in hand, once said: "To-morrow I shall begin to transcribe again and to polish. What trouble these few pages will have cost me. The great object is, that after all this trouble, they may

read as easily as if they had been spoken off, and may seem to flow as easily as table-talk."

Of the late George Lewes it is said that he was one of the slowest and most painstaking of authors. The longer he lived the more careful and conscientious did he become; writing at an ever lessening speed but better, always better.

In Japan the ivory carvers spend a vast amount of time on their work, often employing months in fashioning a single figure from a tusk. An English traveller once said to one of these artists: "Are you not sorry sometimes to part with one of these works that has been your companion and a part of your life so long?" He looked up from his ivory, and letting his glance rest for a moment on a great white lily nodding in the sun, said slowly, "No; for I expect the next one will be far more beautiful than this."

CHAPTER VII.

SKETCHING.

Methinks, quoth Sancho, that a man cannot be suffering much when he can turn his attention to verse making.—" Don Quixote."

What I catch is, at present, only sketchwise, as it were.—Goethe's "Faust."

We will hint at many things during this talk that may receive a more extended discussion further on. What now forms the subject of our talk will be found to include in its domain many bits of work that will fall to the lot of each of you; some will exploit them further than others; none of you, I hope, will leave them unattempted, or discontinue them when once begun.

Sketching, as we here employ the term, has reference to reproducing what one sees or remembers to have seen. In this you will find an admirable opportunity for giving expression to your thoughts, either in words or in tones. Tones are the musician's words. With them, linked one after another, he forms a melody; with them, built one upon another he forms the harmony that supports his melody. You would be a very poor scholar in your mother tongue if you could do no more in it than many succeed to do in music. They

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simply play a little. They do not write music, think music, comprehend music, or put their best thoughts in music. Would you consider yourself a good English scholar if you could not write English, think English, comprehend English, or turn some of your good thoughts to English? The comparison is not overdrawn. Many who can do in music no more than what I have indicated, not only succeed in creating an illusion concerning their professional individuality, but actually thrive on the patronage of a misled public. I wish none of you to be of this class. Regard your music as a language as wonderful in its fitness to express as any that is spoken, and one that goes deep into the emotions.

Many of you are not born to compose; but what I have to say is of worth to all. We will proceed to music-writing through another medium than tone. In Chapter X, where we speak of Criticism, it will be necessary to say something about journal writing. In the practice there recommended you will acquire the habit, and sufficient manipulative skill to record clearly and in scholarly style the points there treated. Begin now to cultivate the practice of describing in detail whatever impresses you from the standpoint of beauty. A multitude of subjects surround you. It may be a walk you have taken, a sunset you have beheld, a flower you chanced to find, a cloudy sky with moon and stars showing only now and

then, as if playing at hide and seek with mother earth. The first proof that you have ability to do this is the fact that such things win your attention, and you admire them. If you have a love for what is beautiful in nature it will be for you but a short step to the beautiful in art. I will now explain to you why, in a chapter that promises to treat entirely on sketching in tones, I first speak to you about sketching in words. You know your mother tongue much more familiarly than you know the corresponding medium in your art; you can write your language and can give expression to your thought, grave or gay, as it may chance to be. In music you have not yet acquired this ability. You cannot with ease give expression to your thoughts in tone; nor, perhaps, write down the characters representing tones with the facility that you can pen a sentence of words. You will learn the first principles of all this in your advanced study of Harmony and Counterpoint. But merely to write exercises correctly must not be your ultimate ambition, you must strive to write the color of your thought in music, as readily as it may be done in your mother-tongue. It is possible to picture episodes of life and nature, in tones as well as in words. Learn to do this. To write mere technical exercises is training, valuable to be sure, but, nevertheless, nothing more than training. Thoroughly to carry out the spirit of musical composition implies a strong love

for the beautiful. By sketching you will learn to be keenly observant for beauty and practiced in the delineation of it.

Do not be afraid to begin, you are sure to win a certain measure of success if you but keep at it. Study the strong points of whatever enchants you. Question yourself closely and you will find that you understand your own likes and dislikes in a very poor way. You think perhaps to know why that landscape, which you saw a few days ago, gave you such pleasure. Try to tell some one about it, and see how you reproduce it, and what, too, you conceive to be the cause of your enthusiasm. Determine to find out what it is that enchants you in pictures and poems, in nature and in art. Write your thoughts, no matter how few and simple they may be. Think well upon your subject and on what you have written about it. Perfect your description by constantly retouching, shortening, brightening, and revising it throughout. This will be an excellent habit for you to have acquired when you turn your thoughts to musical composition. Do not plead the vain excuse that you have nothing about which to write. There is nothing that befalls you during a day, however common-place the day may be, that may not be written about, and that too in a way so artistic and so vividly true that it shall live again in the description.

If, rather than begin at once to describe the

beauties of art and nature as they make their imperfect impression upon you, you prefer a simple introduction to this kind of work, make it a practice to write out a prose version of poems, embodying in your wording all the picturesqueness of the original. This practice gives great return for the time and work it involves; it cultivates a keen, accurate perception of the beautiful in literature, which is but a reproduction of the beautiful in nature; and this latter is mother of all that is nobly conceived in art.

If you are so situated, it would be of great help to accept friendly assistance in this work. To have your first attempts at reproductive writing carefully corrected and fairly criticized will give you a help that you will never forget. Learn the rules of versification, if you think you have something to say in rhyme, but remember that the only excuse for writing is that you write ideas about something. Have a thought in all you do. Work of any kind without a leading motive as its reason for being is activity spent in a fruitless cause. I would suggest Longfellow as a good poet for you to study, because there is so much music in all his lines. You will learn a great deal of your own art by learning the secrets of his. Read some of his most picturesque poems and write them from memory in prose form. Then compare your version with the original, to see how nearly you have caught its spirit. See if you have infused

into your lines all the pictures suggested by the poet. It is this *suggestiveness* of Longfellow's poems that, united with purity of thought, makes him a poet so beloved by the people.

There are many authors and countless themes in the domain of literature that you can draw upon for subject matter in this practice of reproductive writing. But whatever authors you study, do not lose from sight the mother of all their writings, which is pure thought; or the book from which they take both themes and illustrations, which is nature. Study the world out-of-doors, and try to look *into* it.

Tell in writing all you can about your lessons; about the concerts you attend; about readings and lectures. It will teach you to look into their meaning. Never forget this. Write about your walks; about what comes to your mind as you take them. See if your pictures of early spring differ from those of midwinter days, and watch the fading of the season as you pass from summer into autumn time. Study the sunsets, the foliage, the sky, and the winter wind. Observe the people at their tasks and the children at their play; weave little stories about them and their doings, about yourself and what you do. Time thus spent is bright and helpful. Something seems intent upon making your thoughts good, though they be both grave and gay for all that. Brushing continually against what is thought-inspiring,

seeking for the highest beauty in scenes about you, both in nature and nature reproduced, will purify your thought, turn it into pleasanter channels, perhaps into sad and serious ways, but always into ways leading upward. Only that which makes you a true child of God can make you a true artist.

While you are mastering this bit of study your general musical education will be moving onward. You will have gained in technic of expression and of execution. Following the line of your word-picture making you may have made a first attempt at composition, writing correctly, but perhaps not from inspiration, many a little piece, more for the sake of acquiring manipulative skill in the way of composition than for aught else.

You should now begin to sketch in music in simple pieces of Binary, Ternary, or Rondo form the same scenes from the poets which you have already limned in words. Select passages or lines that are highly suggestive of a definite scene; think upon their adaptability to musical delineation, then write your musical setting, elaborating and completing very slowly. Let a few well done be your rule. They will be a credit to you. By great care exercised in your first lessons at original composition you will gradually acquire a habit of doing thoughtful work, of executing it well, of reducing to good form and expressing clearly a definite idea. Such a habit, early acquired, is a staff on which you may lean.

Another means of excellent practice is to write down what you can remember of a composition you have heard. People relate what they hear as speech; why should you not write what you remember to have heard in music? Arrange reminiscences of orchestral works, songs, piano works, of anything you can recall. Finish each bit you write as carefully as if it were an original work. Date each sketch, put your name to it and lay it aside for your own examination at a future day, when you have forgotten it.

Many of Schubert's songs are excellent models of sketches from nature. So, too, are some of the short pieces by Niels W. Gade, of Robert Volkmann (his Rustic Wedding Symphony is a typical rural scene), of Robert Schumann and others whom you will learn to know before you are very far up the winding path that leads to the summit of Parnassus. Many writers are scene painters; you cannot study them too much; nor can you spend overmuch time in elaborating your own first works. When I say-elaborate-I do not mean that you are to give them length, overburden them with ornament, or strive to make them appear appalling to a novice who would perform them. This is seeming to be wise, and you must not seem to be anything. Try to improve and beautify your works by simple means. When you feel that you must compose, ponder upon the following conditions before considering that you have a

right to begin. When you compose—you must have a story to tell; you must tell it in a legitimate way, avoiding unartistic means; you must be clear in all you write; you must not become grotesque in endeavoring to become original.

Study the melodic and harmonic coloring of your work, the æsthetic value of the form-plan, the special character of the subject, whether lyric, dramatic, or illustrative. Always be guided by a definite idea and see that you carry it out.

When you see, hear, or read something you wish to remember for further consideration, put it down in your note-book at once. Always have one at hand. In your daily work some characteristic scene may so thoroughly impress you that, had you the time, you would give it form in your thought. Perhaps an opportunity will soon come, so down with a note of the scene, to be considered when you can make it convenient.

This habit of jotting down a word or two to fasten or rather to reproduce a scene has been followed by nearly all great authors and composers. In the essays of Emerson are thoughts that come at any odd moment: in the fields; in the woods; in the company of his friends; at home in Concord. He wrote them when they came, placed them in a Thought Book, and when wanted brought them forth and gave them a setting. Thoughts are curious in the one respect, that they will rap at the door of the mind once,

and loudly; if one refuses them admission then, or fails to take notice of their coming, they are shy about returning. Of Beethoven's note-books you have read in his Life and Letters. When he was a youth he made in them pencillings of what afterwards became the Ninth Symphony. Schumann was so skillful at picture painting in music that he could portray his friends in tone so well as to make the likeness intensely forcible. Notice in his Carnival, Op. 9, how truthfully he portrays Chopin; and notice, too, how befitting to their titles are all other sketches in this same portfolio. Longfellow, too, could draw a delightful picture in few strokes; witness scenes in Hyperion, Outre-Mer, and in the poems. Irving possesses this reproductive faculty to a wonderful degree. He is, withal, so true to nature that one feels it to be quite a simple matter to write in the very same style. What picture has sharper outlines than that of Ichabod Crane astride the mare, or the Stout Gentleman in No. 13, as he steps into the coach and is gone forever? Read Andersen's "What the Moon Saw," and you will become acquainted with another word painter. Is not the Indian Maiden of the First Night a living being whom you have known? Have you not seen her with her light standing by the Ganges? Try some time to translate the scene into tones, from Danish syllables.

There are four distinct aids that will assist you in approaching composition: read imaginative

authors of poetry and prose; study nature; examine note for note the compositions of the best composers; learn to listen to music—not ten students in a thousand know how.

Do not be discouraged if, in your first attempts at composition, you fail. It is by failure that we win success. Failure is the foot-path leading thither. Do not think that every line you write must be thrust into the face of the world for consideration. The world is too busy to think about you. Do your work that you may be better musicians, and what is still a greater duty, that you may become noble men and women.

Be very painstaking in all you do; it is care that makes you a perfect master of your means. Samuel Rogers, the poet of memory, was an English author of Beethoven's time. He was a slow, a plodding writer. On a short poem of few Cantos, the "Voyage of Columbus," he spent years and years of care and thought; he read the work from manuscript to a circle of friends, discussed it with them, considered this wording of a line then another, that he might put the very finest finish upon it. Finally, he had the work published for private circulation, that he and his friends might examine it in print and make what further alterations the clearer impression is certain to bring to the surface. After years of care he published his work, with reluctance perhaps. There are few so careful. L'earn from all perfect achievements to

make a conscience of all you do. Your respect for work is the true index of your success. Linnæus, the Swedish botanist, so loved the flowers that his devotion became a form of worship. The first time he saw the gorse in bloom was in London; he fell on his knees and thanked God for having created a blossom so beautiful. Art too is beautiful; be you thankful for it.

CHAPTER VIII.

TASTE.

There is a poetic age in the life of most individuals, as certainly as in the history of most nations; and a very happy age it is.—Hugh Miller.

What, then, is Taste, but those internal powers, Active, and strong, and feelingly alive
To each fine impulse? a discerning sense
Of descent and sublime, with quick disgust
From things deformed, or disarranged, or gross
In species? This, nor gems, nor stores of gold,
Nor purple state, nor culture, can bestow,
But God alone, when first His sacred hand
Imprints the secret bias of the soul.—Akenside.

The undeveloped poet lies slumbering in many a breast. This subtle quality—Taste—is the power that makes us selective. By reason of my taste I prefer Longfellow to Wilde; I feel more affection for the modest blossom of the St. John's-wort than for the many-flowered Golden Rod; I seek the bright sunlight of the fields, not the dark and gloomy quietude of the woods. Taste dominates in every domain of man's activity; in the choice of friends, in the selection of books, in the use of leisure hours, in the music that charms, in the avocations that give delight. We all differ in the possession of this quality. In some there is apparently no trace of it, in others it gives a strongly marked superiority from early years. It

is a presence of healthy taste in two children that gives such a delight to one who follows the first chapters of Jean Ingelow's "Off the Skelligs."

As habits formed in early years invariably leave their mark for life, so Taste is strongly influenced by the direction of its first inclination. Hence, the most potent factor in Taste formation is the home. What, there, is of daily, nay, of momentary occurrence, becomes so indelibly stamped upon the mind which is near and susceptible that this early given tendency is seldom removed. Though there are many cases illustrating the contrary of this statement, it nevertheless remains true that habits formed in youth are powerful agents in the moulding of the man. We select good or evil not because we accidentally find them in existence before us, but because, as externals, they answer to something within; and that something is the personality more or less modified by education. Taste, being the well-spring of what becomes the power of adoption, not only guides that faculty but forces us to be selective in the relationships we form with men and things.

Taste, like genius, is inborn. It may slumber for many years and then be called into activity by a favorable condition of circumstances. Again, like the creative faculty, it may lie so deep in the personality as to remain hidden and unsuspected until patient search discovers it. Many people, uneducated as musicians, take the warmest

delight in listening to classical works. Of this class some may not have heard a masterpiece until late in life, and then the unsuspected taste for it springs into being, no less astonishing, perhaps, to the possessor than to others. (It may not be amiss to remark here that whenever the word Taste is employed, unqualified, it has reference to good Taste; not to the absence of it.)

In music, Taste displays itself in many ways: in selection of works, in depth of earnestness evinced in performing them, in our manner of speaking of their strong and weak points; in their suggestiveness to us; in the relationships we naturally group about them; and in what we recommend to others as worthy to be known. It should become a trite expression that by what one recommends one shall be judged as a scholar or an artist.

Perhaps many of you have never once given definite consideration to what may or may not be the color and strength of your Taste. A great majority of music students study this author and that; hear numberless works in all forms, spend hours and days in earnest practice, and yet never really determine for themselves what reasons underly their preference for one author or work over another. It is worth knowing. Taste, being of the possessor, must be traced to something within him. When Bossuet condemned the *Tèlémaque* of Fénélon, he did not nip the bud of

that book's great fame. If you would know what is the strength and tendency of your Taste, I would advise this plan: Discover in what relation you stand to the music that you have gathered about you. Make a list of all the musical works with which you are most familiar, and from these select those which are the dearest to you. cover if great authors, ordinary authors, or mean authors are most in favor with your real self. You are not to be judged by the music that is given you to study, but by the music of your own selection, of your preference. If your teacher assigns for a lesson the second Étude of Chopin in the Opus 10, and after once having raced through it you toss it over the top of the music desk and give the place of honor to a Wymann, a Sydney Smith or another of their ilk; no longer heeding Chopin, thinking of nothing but broken octaves tamely accompanied, stereotyped runs and insipid melodies, I think it may be fairly asked what underlies the choice. You, at least, of all others, should know.

"But," you exclaim, "how is one to know when taste is good or bad?" You readily understand that in life people are various in their judgments of what constitutes right and wrong; the ordinary affairs of life constantly exemplify this fact; very often in a startling way. In art, discrimination, or a lack of it, leads to quite as various conclusions. We all are very prone to

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be imitative, to reflect in our thoughts and actions the scenes that surround us. In many instances, the majority, no doubt, art students live two lives—the home life and the art life—or, in other words, a life in art and a life out of it. You can recall to mind from your own observation cases sufficiently numerous to prove that home life and art life are not always equal or reconciled. A student living this intermittent existence must at some time force one of the states into subjection by establishing them, each upon its proper footing. It is not study of itself but the atmosphere in which one dwells that educates and forms the faculty of Taste. This is why Europe is a superior place to study. If teachers there never rose above those of America in their ability, our country would then lack the something that forms the mind. It is the refined spirit of the Now distilled through centuries of history that teaches and inspires. And for this very reason certain localities, here as well as in other countries, are superior in the educational advantages they offer. Surroundings are potent in forming the intelligence.

If, from the first days in art education, one is taught through channels of good idiom, an inclination for what is best in art will be early and strongly formed. Every faithful teacher will be solicitous about this. Led onward by care, one begins unconsciously to discover day by day evidence and reason why great authors are regarded

above their fellows. One learns to find good and nobility in their thoughts; to recognize pure sentiment. Good thought expressed in simplicity may be not only worthy but beautiful. Being trained from the lowest to the highest educational and æsthetic principles you will learn to know instinctively what is good, well executed and scholarly in art matters. Gluck learned the truth of this and tells us that "simplicity, truth and nature are the great fundamental principles of the beautiful in all artistic creations."

To cultivate Taste, determine to discover the beauty and meaning in all great writings of poets, authors and composers. If, naturally, you are pleased and interested in a Beethoven Allegro, in a Canto of Dante, then congratulate yourself. If, on the other hand, the lowest form of Polka is your delight, if you care to dwell with authors of a certain form of romance that reaches the public in weekly doses, music is not your world and you should betake yourself from it, unless you are willing to devote an immense amount of time, patience, and endeavor to the raising of a better standard within yourself. Be not led through your own incompetency to speak lightly of the classics. If they appear dull and stupid, remember that the dullness and stupidity are in you, not in them. A work that does not contain the germ of immortality can never become a classic.

Many of you will become teachers. You will

find it your duty to form and guide this quality—Taste—in others; a great responsibility this; do you recognize its importance? From the first lesson lay the foundation for a love of the good and beautiful in art and nature. Teach your students that a great musician spoke wisely and well when he said, "the more truth and perfection are sought after, the more necessary are precision and exactness."* In order to shun the bad, bring it forward at the proper time, that it may be a lesson negatively demonstrative. You will wonder how writers of depraved music can find an audience, when there exist in the world works from famed men—simple works and works of greatness.

Go picture-hunting among the composers; study *into* poems and poets; into authors of worthy fame; learn the secret ways of nature; search deep into your own thoughts; endeavor to learn of music in everything that happens about you—then, and only then, will you gain in its fullness the possession—Taste; then, and not before, will you begin to comprehend how great is the world of Tone. Music is poetry without words. When you aspire to become a musician, you aspire to become a poet. Poets should be true to themselves at all times, not now and then. Unless you possess a refined taste you will never become an artist, nor will you be able to educate another to be an artist. What you do not possess you cannot impart.

^{*} Gluck.

Entering art with the intention to become as great as your developing nature will allow, strive to obtain the power that will permit you to look well within matters, and in them to find other and intimate relations. Look for thought and beauty, not in music alone but in all things else, in poetry, painting, architecture, and, above all, in Nature —the mother of inspiration for every artist, whatever be his medium of expression. Nature humanizes and makes noble. Meet her, heart to heart, and a great reward will come with her caress. Some of the most beautiful creations of man have been suggested by a trivial happening that to any one but a poet would seem worthless of regard. When Burns' plowshare upturned the fragile home of a field mouse, that was not the end of the matter. Conversely, you should seek in reproduced nature the truthful delineation; this will make you discriminating. They who prattle many years in the lap of this beautiful mother learn many of her secrets.

Thus, the lesson that comes to you who aim to love truth and beauty in art and life, is that the noble self within you be brought forth. It must illumine your character and keep down the baser nature that is found in every one. In art study there should develop the mental and moral self. A famous French painter once wrote: "Great art comes from God; He gives it. Human art is a little beggar who is asking for a penny."

CHAPTER IX.

EXPRESSION.

Touched by his hand, the wayside weed
Becomes a flower; the lowliest reed
Beside the stream
Is clothed with beauty; gorse and grass
And heather, where his footsteps pass,
The brighter seem.
(Robert Burns) Longfellow.

Expression is the soul of tone. Without it music would neither appeal to man's nobility nor raise up nobility within him. It is the quality that colors music; it is the shaping tool which, in the soul of the artist, brings the spirit from the work as the cunning of the sculptor's hand brings the statue from the marble. As the true poem is the poet's mind so, true expression is the artist's soul.

As taste is largely to be cultivated, so expression may be taught. Nothing so clearly shows the fullness of the man as his conception of the themes that engage his thoughts. It is his circumference; this may be enlarged, but never overstepped.

Before expression can be made to add brilliant coloring to an art production, its possessor must have gained other essential acquirements which, combining and aiding one another, allow him to be untrammelled in his delivery. These requirements are—

Conception.
Reproduction.
Rhythm.
Tempo.
Touch.

I will not include Technic. Nothing can be accomplished without it. It is the medium of speech.

Conception has to do with the mind-picture resulting from a consideration of the nature and meaning of a work. It discovers beauty, light and shade, union and individuality of parts; shows the color and intensity of the thought that gave birth to the work; recognizes the power of parts and the logic of their union and continuity. It points out not only the three primary colors of the rainbow, but delineates the many-colored arch as well. Conception is the recognition in music, nature, or aught else, of the author's fullness of meaning. All education of the artist should tend to make him better able to grasp the meaning of a great whole. Minds differ in nothing so much as in their power to conceive. Yonder sits a man pondering and in doubt about the fate of a dollar; there, close by, is another meditating over the fate of his nation, and his thought-train may be the clearer.

This is a faculty that must belong to every

musician. He must as readily think upon the meaning of an opera as an entirety as upon the meaning of two measures of an étude. Think your music. Try to see in your mind's eye every work you know, raised up as a piece of musical sculpture; recognize its form, its detail, its meaning. Most all students think little of the music they study, away from an instrument. This is harmful. insomuch as it makes the piano, or whatever it may be, the brain of the student. If you would be musical thinkers make it a practice to listen to music in your leisure away from study-time. Close your eyes and hearken! Something begins to reproduce in your thoughts the A major Sonata of Beethoven. What can it be? Through the ear you can hear nothing, and yet clear and forcible there comes to you the determined motive of the theme, which repeats and disappears with mysterious steps. There is a lesson in what you thus hear. Cultivate this faculty. When you can hear music away from your piano, or whatever you may chance to play, you have acquired a great ability.

It is another form of helpful music study to sit by the window with a volume of music in your lap and hear through the eye the tones represented on its pages. By this method of reading you should do much of the memorizing that perhaps you now accomplish through repeated performances, whereby your fingers rather than your brain become the trained member. Reading music as you

would the words in a book allows you to ponder intently on its meaning; your thoughts follow those of the author more freely than when at the key-board. As a general rule students of piano do not listen to their own playing, in fact, cannot. The first duty of every artist is to become, as much as possible, the composer-to forget himself. Conceptions vary with the individual, he being characterized by nature, education, training, and experience. As no two human beings are equally endowed by nature or equally influenced by education, so no two artists will conceive a work in precisely the same vein; all the bolder outlines may have coincidence, but the intense light of the individual self will shine through, unless it has been so subdued that only a glow remains to show what was originally its brilliancy. One can never conceive Beethoven the composer who does not conceive Beethoven the man.

Reproduction is voicing conception. It is making for others the picture that appears to you; it is the power of charming others with what charms you. This qualification really embraces within its domain those previously mentioned: Rhythm, Tempo, Touch and Conception; for they all unite to form the picture, and without any one of them it must be incomplete. All performers of instrumental and vocal music are reproductive artists who depend on the creative artists—the composers—for their repertoires.

The reproductive artist is the link between the composer and the general public. In many instances the creative and reproductive artists are combined in the one individual; Rubinstein, for example. While conception deals with the intellectual man, reproduction has to do with all that is included as conception, while at the same time it demands that one be thoroughly the master of that physical ability which means in its fullness and perfection—technic. The performer must be as positive of his means as the speaker is of his control over the articulating organs; any slight imperfection is always floating on the surface. ready to be reproduced. Hence, executive ability must be ideally perfect to insure a perfect delineation; yet this very important faculty may be entirely wanting to a masterly conception. A faulty touch, poorly regulated rubato and unsteady tempo may lie in the hand and not exist in the mind; showing that an imperfect technic prevents an artistic performance. It has, however, nothing to do with conception.

During student days, while technic and conception are forming, you find yourself struggling from day to day on works that seem ever to lie just beyond your strength. You think, perhaps, your teacher overestimates your ability or that you are less able than you should be to understand new works. By imposing upon both mind and body, burdens just a trifle beyond their strength,

we are led to make effort and thereby gain in power. The Greeks who entered the lists for foot races practiced their courses with leaden-soled shoes, for this manner of restraint made them more agile when they came to run without the imposed weight. While your lessons test your technical strength to the utmost, you can only in an imperfect manner pay heed to conception and refined expression. Yet they should never, even for a day, be overlooked, and a part of your study time should be given to them. To this end you may study some of your earlier lessons, works that offer to you no technical difficulty. Study now their æsthetic value as you would that of a poem; surrender yourself entirely to the consideration of their inner content. No well-written piece, however simple it may be, is too insignificant for your attention. What you learn in one place will sometimes apply in another. If you study to-day the Emperor Concerto there may yet be much left for you to learn in the "Nel cor piu" variations.

Beyond what you learn of the beauty and meaning of musical works in this way there is one other great advantage gained, and that is, you begin to be your own teachers. You find out that along the pathway of art you may step aside now and then, may run back a little way, gaining here, gleaning there. "In pursuing one's education," says Hugh Miller, "it is always very

pleasant to get into those forms that are not yet introduced into any school." So, too, it is pleasant to wander many times in a land that enchanted you from the first; and to find each time new sights and new teachings.

It will certainly be to your advantage to spend some time weekly, if not daily, in becoming intimately acquainted with simple works from good pens. You would gain much by editing them as a means for applying all you can bring to bear upon such work; this is to add words and marks of expression, fingering, phrasing, dynamics, and, in a word, any and everything that will make the work intelligible. A publication like Händel's "Suites," as it appears in the Litolff edition, No. 353, is very fine for this purpose, as few marks of any kind are appended to the music. Beyond this you can, if you will spend the time, embody in writing all your thoughts on the æsthetic content and general meaning of the works you select for this valuable study. All this time you will be making your way into music and, what is equally important, music will be making its way into you. The fundamental principles of expression will be taught you by your teacher; they will likewise be taught you by your own inquiry. Always remember that composers write with a reason; that they have a definite thought in all they do; that it is your duty to discover that reason and that thought and to give them embodiment in performance. You will then have learned something about expression.

It is demanded that one be of great heart, of great soul to give voice to deep thought with all the expressiveness of the mind that conceived it. Hence, you should listen to the interpretations of great performers. Never miss an opportunity to hear the playing of an artist, especially if it be that he performs works you have studied. Compare your conception of them with that pictured in the interpretation to which you listen. In the presence of an artist use nine-tenths of your eyes for observation.

It is to have made the most of your opportunities that will count in the end. Suppose you attend a concert and a great deal transpires that is pure education to you; is it not to your advantage to retain the spirit of all you see, hear and think? Trust to your memory for all it will care for easily; what you think may escape you, should be carefully written in your note book or journal, and read frequently, that it may link itself with what was your first and most vivid impression. To write in this manner keeps from obscurity many a thing well worth a foremost place in the mind. hear superior music played in a superior way is an education. It will benefit you to be momentarily depressed by the playing of an artist. To feel the contrast between yourself and another far above you, perhaps unapproachably above you, in ability brings a very beneficial reaction. Seek the wise in art and you, too, will become wise; for, as Sancho Panza says: "If you keep company with the good you will be one of them." By endeavoring to recognize moods as they are reflected in music, you will find yourself to come more readily into sympathy with the idioms of authors; you will follow their thought-winding with ease and in many senses become yourself the composer. Learn to see pictures in music, for tone reflects the color of the mind, the sentiment of the heart, the passing thought; as water reflects cloud and sky, trees and fleeing birds.

The more you know of the world the better art interpreter you will be. To learn the ethics of art in all its branches talk with artists of all classes; listen as they speak of points of *nuance* in their work, as they describe the lines of beauty peculiar to their particular calling. If you are a careful observer you will gather much from all you see. Remember that it is your ability to use music to a good end that sanctions you in attempting to become an artist or a teacher. You must do good with it and seek good in it. No matter how little your ability allows you to do, see that you do that little well, and strive to do it better. Learn your limitations, and never be ashamed to confess them.

See, then, what a great deal lies in the word— Expression. It means all your thought, all your life, all your true self, all that the mirror of your heart and soul reflects. That you are observant enough to play forte here and piano there does not say that you play with expression; the words are on your music page and you obey their behest. A child could do the same. Discover why they are there and you have taken a forward step. Those were wise words of Father Hiller, to his pupil. Gertrude Schmaling, known as the famous Madame Mara. He said to her one day: "You are now seventeen years of age, and you are neither of good figure nor are you handsome; your movements are not graceful, so you cannot hope to succeed on the stage. The field of your activity is that of solo singer in concerted and chamber music style. But you are a singer of excellent voice and much capability; moreover there is manifest in your delivery, though you may scarcely know it or intend it, something of soul and character. Cling to that: by so doing you are always sure of some success while young. But what then? See here, it is in you; you have the power to become a great singer-a true artist-if you have the will and the persistency and will enter the right path. Once become that and the whole world is open to you!"

CHAPTER X.

CRITICISM.

Criticism is taste put into action.

Robert Aris Willmott.

Criticism is that jump of all others to which we should look before we leap. In this chat we will dwell, in the main, not upon that higher range of criticism that finds its expression in literary masterpieces like those that come from the pen of George Brandeis; but, keeping within the limits of our domain, that of the music student, we shall speak about those countless opinions on great topics that very readily escape us daily. Let us try to discover how well or ill qualified we are to pass judgment on matters of art.

As soon as we begin to learn about what we are thoroughly in sympathy with, we begin to formulate opinions and to compare. We place our mode of learning, of working, of interpreting beside that of some one else, and then fall to discussing respective merits and defects. We look to our teachers, our school, our beliefs in educational matters, and set them over against other teachers, schools, and beliefs. We are all more or less dazzled by the light of our own camp-fire, the

brilliancy about us obscures the illumination of our neighbor, and we are led to think little of him. It is so easy for prejudice and jealousy to work their way into the system that in a chronic case their presence is not only unsuspected by him who is the victim, but even their absence is stoutly maintained. The first great lesson to learn in music is tolerance; this quality should pervade all opinion; it should make one so charitable in passing judgment that justice is ever given with a tempering of mercy.

Many, who in student days begin to be hypercritical in little ways, soon widen their field of action and begin bravely to speak on very great themes. And I may say here that they are not a few who are hypercritical before becoming really critical. To repeat an opinion many times makes it familiar; it soon begins to assume a coloring of truth. It is then that one is whisked off here and there by an Ignis Fatuus. Unripe opinion, like vice, is dangerous when embraced. After the first lesson from the Well-tempered Clavichord you have a decided idea concerning the Leipzig Cantor: you call him dull and charge him with harping on the same old theme page after page. Very well; but let us wait a bit. A few years later, when you are somewhat nearer being a true musician than when you began, I meet you at a concert. Perhaps Von Bülow is playing the Fugue of the Chromatic Fantasia.

Out comes the theme as clearly defined as a mass of foliage seen with the background of a twilight sky. One by one the voices take up the subject, and I see you are enchanted to follow its windings, in and out, now above, now below. Like the sober ornamentation of a Gothic cathedral, the other voices twine about the central one, never concealing it, never losing it from sight, never absent. How happens it that you listen so attentively, so intensely, to that perfect performance? "Bach is dull, you remember, and harps on the same old theme, page after page!" "No," you answer, "it is not Bach, but I who was very dull."

It is a most admirable plan in composition to preserve all first attempts, and to let them rest in obscurity for a year or two; all this time you will be advancing in all your studies; then, one day, you bring forth these first works carefully to review them; to play them over and to examine all the points in their construction. Like Van Winkle, who could find no trace of the friends who, with him, swore for Good King George, so you will no doubt be unable to find the once familiar beauty spots that endeared these young works to you. Correct them, as you know how to do, then make the fire-place more cheery with them; they have lived and fulfilled their mission. This is a lesson that teaches you not to commit yourself too soon.

Not less salutary is it to keep a systematic record of your impressions on music, musicians,

concerts, musical literature; in a word, on everything directly connected with the art as it interests you. This is an especially healthful thing to do during student years, and you can gain from it in a hundred ways. It will make you selective of your own thoughts, for one will not write in the careless language of hasty speech. You will learn the necessity of expressing yourself with clearness, in good style and in well-chosen words. These opinions gathered daily from your experience should be treated as the first composition spoken of above. They should be read many times; if you have misjudged, you will find it out and can benefit by the privacy of this confidential friendyour writing. Your opinion written in your journal is private property; you can study it, modify it, compare it with others more recently formed; all this you can do in the privacy of your own study. But this same opinion once gone from your lips, once pushed forth into the publicity of print, is no longer your own. If you have been false or unjust in your estimate, any one is at liberty to charge you with falsity or injustice.

You will do well to take the hint here given and make a practice to write up the day. Any stationer will provide you with a record book; get one and spend an hour with it every evening. Date all you write and title your subject matter. Write clearly, or learn how. Avoid writing merely

for the sake of filling the pages. One can become very confidential with such a volume; and once you are familiar with the manipulation of it, you will find it one of the best of aids. In it you can write reviews of the books you read; notices and opinions of the concerts you attend; thoughts induced by the lessons you give and receive; nothing is too insignificant for consideration. You will gain from all you write if you write seriously. The habit, once it has fastened itself upon you, will lead you into many a bit of research that otherwise you might never have chanced upon. After having continued your writing for a length of time, a year or two, you should, while continuing the practice, re-read what you have penned. Then for the first time in all your career as a young musician, you will be thoroughly surprised at yourself.

This practice of making written reportorial and critical sketches during your student days will induce in you careful thought and comparison; it will be for you the imitative practice that will make you develop a true artist, a well-informed, thoughtful teacher. The well-being of music in America, of music in the world, lies in the hands of the thoughtful instructor. The curse of art is thoughtlessness. Ability clearly to express one's self on matters of art is an important part of the technic of the educator. It is a part of the manipulative skill that should be won when one is

engaged in heaping up a store of technical power. "Youth is certainly the most suitable time to acquire technical knowledge—the handicraft of art. The more complete a mastery of technic is gained in early years the more safe and easy it will be, productive powers excepted, to display the mental stores on the attainment of greater maturity. On the contrary, a man whose mind has been developed (matured) earlier than his ability to express himself with freedom . . . will be able to balance his power and ability but rarely and imperfectly, even by the most tiring industry."

Criticism is the bringing of thought and taste to bear upon a matter with a view of pointing out excellencies and defects. Every one of you should learn to do this in so far as your ability and education allow; never forgetting what are your limitations and acting consistently with them. Personally, it will make you worthy of the talent you possess; a great number of your kind would make a good and appreciative art public; which, alas! we do not possess to-day. Always remember that it is you, as a unit in the professional class you represent, that typifies music in America. For the sake of this, pay great heed to your thoughts; put trifling ones aside and give ear to the most serious. Having weeded out the best thoughts, set about making the most of them; put them on paper, test them for their real value. When you

find yourself wrong, do not cling to the error because it is yours. The wisdom of the world lies in tiny thoughts that have thus been put to the test by men. "Every new idea added to the stock already collected is a carat added to the diamond."

No one but a well-instructed, scholarly musician can be a musical critic. He must be untrammelled in his liberty of opinion; perfectly just in his criterions, and not afraid to acknowledge that now and then a happening transpires which he is incompetent to judge in the ease of an off-hand manner. Imagine one criticizing a Symphony who cannot read an orchestral score. But this does seem to happen.

Read the musical columns of the daily papers if you would be educated on this point. In the course of a year art receives fewer lines than prize-fighting does columns. The musical notices are about a recent or forthcoming event which has first been advertised in the paper itself. In ninety per cent. of cases these notices or reviews are written out after a certain form that could be successfully handled by any child that is old enough to keep away from fire and water. This is the form; it is so constructed as to anamounce:—

- (a) That the concert was to take place.
- (b) That it did actually take place.
- (c) That the audience was or was not large.

(d) That the applause was or was not generous.

(e) That the following programme was rendered.

Throughout this broad land of America there are a few musical critics connected with the daily press; but they are not so many that, should you count them on your fingers, you would have none left for the next new comer.

Criticism demands fine taste, a thorough training in the practice and æsthetics of art, truthful opinion, judgment, discrimination, well expressed thought, experience, charity and common sense. A musical critic must possess all these qualifications, for the field in which he has to exercise them is very wide. He must judge of performances, works and artists. Among performers, there are the vocalists and the many different instrumentalists, each one speaking with an accent quite his own. The critic must understand them all, and after listening to what they have to say, he must know how to turn and write of what he has heard, in a truthful, helpful, intelligible way. Of the works he has to judge there are many kinds -a Canzonet, an oratorio, a piano-forte composition, a symphony. It may be an edition of a master's works, like that of the Bach Gesellschaft, or, maybe, the music and libretto of an opera. Of artists he must learn to recognize their naturally strong and weak points; he must kindly honor that line laid down by Nature which permits art to go no further; there are inherent and temporary

defects, he must distinguish them and not confound their causes. He must temper all his justice with mercy. To become a critic one must possess heart, soul, intelligence, courage, liberty and tolerance. We need not wonder there are few of them.

You, students of art, should study criticism, not to exercise it in a public way, but to aid you in becoming a musician and in comprehending the writings of a true critic. You will find him to be a universal educator, whose teachings you may profitably follow. Be careful in the exercise of your own opinion. Write much, privately; read and correct; you will gain many fold for so doing. By a law of nature, students are likely to know more during the first years than subsequently. Do not be astonished, however, to meet that anomaly which forever knows a great deal. Like the Loligo, it not infrequently loses itself in a darkness of its own making.

PART III.-TIME AND ITS USES.

CHAPTER XI. THE POWER OF TIME.

Gain time and you gain all .- Old Proverb.

John Wesley, the founder of Methodism, was a constant worker. Ever busy among his people he yet found time for the use of his pen, rivalling Luther in the amount of his literary production. Writing once to his mother he said: "Leisure and I have taken leave of one another." When one reads these words and thinks whence they came, one fancies the speaker had constantly before him a time-glass in which he saw the sands of life falling at a never ceasing, never increasing speed, but ever falling; accumulating below where they are irreclaimable, growing less in quantity above, where the price set upon them should be fabulous.

Every action in life consumes time. This fact, simple and familiar as it is, should teach us to economize the minutes, to be thrifty with the hours. The time of life is given us that we may perform our duties; these multiply daily, surround us, appeal to us. Can we afford to throw away in

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profligate manner the very coin that will redeem them and make them a gain? If we would consider Life a transaction between ourselves and Eternity, its minutest items not to be overlooked by the Recording Angel, would we not be wiser in the way we dispose of months and years? Some sing merrily, "Time is endless!" Yes, but not for us, alas! We travel the way of life but once. Who suffers if we fail to find the golden treasure of the hours? "We take no note of time but from its loss, "said Dr. Young. And then it is out of our reach, he might have added. The results of our heedlessness are manifold; lost opportunities, wounded ambition, hope cast away with a sigh, plans deserted because we did not know how properly to entertain them, unhistoric days, and life passed without an object.

We begin this life with a time-account. Time is the capital. We draw upon it continually, lessening the quantity with every passing moment. With this capital we pay for all we get, in minutes and hours. To think, to look, to speak must be paid for in this precious coin. Let us suppose that we have before us the promised span of threescore years and ten, and let us try to determine in a general way how much of it must be surrendered for the needs and superfluities of life. Eight hours for work, eight hours for play, eight hours for sleep, is a saying, old and wise. Thereby we surrender one-third of life to nature and two-thirds to self.

We need time for further rest than sleep will grant, for gaining a livelihood, for learning to be a good citizen, a good man, a good worker in one field or another; for the countless duties that fall to the lot of each of us; and besides these we must not forget, that is, most of us must not forget, the time that is actually wasted in idleness and in careless activity.

You must learn to draw time portraits. By this, I mean that you should know how time is appropriated and expended in affairs of the day. The results of such investigation are suggestive, if nothing more. Here is a portrait selected at random by me, from a volume of life:—

7	im	e devot	ed to	profess	sional wo	rk, daily	.8	hours
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	66	46	46		ing and t			
		vation	of a	habit	or two	formed		
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		every s	side .				1 1/2	66
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The first conclusion one draws from a sketch of this kind is that selfishness and necessity, if left to themselves, swallow up the entire span of one's existence. But they must not be left to do this. In living such a life as that indicated above, one may easily forget that there is more than self to live for; that some consideration must be given to the fact that we are human beings, children of a Creator. All our activity should reverence this relation; there should be not only a material but a spiritual development going on in one's everyday life. Unless this thread be visible in the spinning of time the fabric will lack strength. "They do not err who say that the spiritual life of man leaves its influence in the physical objects by which he is surrounded."

A second observation is to be made from the same sketch, and it is this: Only a small portion of the twenty-four hours can be reserved for one's chosen work. That time should be regarded as a marble block out of which one must bring the statue which shall fill the niche of time represented by a day; should bring it forth, in all the perfection he can command, by the careful chiselling of his labor.

Transferring the above sketch of one day to a life of seventy years, the following is the result. It pleads its own cause:—

Γim	e for professional work or its equivalent	23 years
66	" sleep	23 "
	" eating, etc	
	" rest and time generally unoccu-	
	pied	41/2 "
66	" unexpected affairs of life and	
	business	71/2 "
"	lost	
	Total	70 years

How thrifty one must be of the minutes, to accomplish anything, in the midst of so many unforeseen circumstances of obstructing nature! Having an aim in life, a reason for being, keep a close watch to the passing of time. Though you cannot prevent it, yet you may regulate it.

You who would become a musician must know what you are about. If you spend three years trying to become a pianist, two years trying to become a singer, two more trying to become something else, your account will balance but poorly in the end. Make up your mind what you want to be and keep at it. Cultivate judgment in the disposal of time. Be thrifty but not greedy with it. It is a fine trinity of words that says—Give it time. Perhaps your compositions would better lie a year than a month. Give them the year. What is done well the first time breeds no care. Careless work requires backward steps; twice doing means unnecessary trouble, and a loss of the opportunities that might have come if the hours of the second attempt were free. A mistake once made is a lesson; twice made, is folly.

Not every one can live to that perfection of the moment practiced by Montaigne, who declared that he never stepped from his door-yard when his affairs were not in as perfect condition as he could wish them were he about to die. By judicious consideration, however, one may so well master the nature of a prospective task as to begin

it understandingly. We save the minutes in knowing just what to do and how to do it; by knowing just what we need to learn and how to set about it. You, pianist that is to be, must divide study hours between many things-piano, theory, composition, teaching; but how much time shall each receive? One might outline an ideal proportion that would make you come forth a pianist possessing the most enviable education. But conditions and requirements of the passing moment do not always tolerate idealities. Even if they did, it is easy, in following two or more lines of thought together with one of main import, to magnify one at the expense of another; to destroy the perfect balance of parts; to blur what should be clear, whereby one becomes neither one thing nor another, remaining passing well instructed in several subjects, but to no purpose.

Proportion is necessary in education as in preparing food. Philip Gilbert Hamerton relates an instructive fact concerning this enviable balance of parts so necessary in the intellectual man, and here typified in a lesson from a cook: "I happened one day," he says, "to converse with an excellent French cook about the delicate art which he professed, and he comprised the whole of it under two heads—the knowledge of the mutual influence of ingredients, and the judicious management of heat. It struck me that there existed a very close analogy between cookery and education; and on

following out the subject in my own way, I found that what he told me suggested several considerations of the very highest importance in the culture of the human intellect.

"Among the dishes for which my friend had a deserved reputation was a certain gâteau de foie. which had a very exquisite flavor. The principal ingredient, not in quantity but in power, was the liver of a fowl; but there were several other ingredients also, and among them a leaf or two of parsley. He told me that the influence of the parsley was a good illustration of his theory about his art. If the parsley were omitted, the flavor he aimed at was not produced at all; but, on the other hand, if the quantity of parsley was in the least excessive, then the gâteau, instead of being a delicacy for gourmets, became an uneatable mess. Perceiving that I was really interested in the subject, he kindly promised a practical evidence of his doctrine, and the next day intentionally spoiled his dish by a trifling addition of parsley. He had not exaggerated the consequences; the delicate flavor had entirely disappeared, and left a nauseous bitterness in its place, like the remembrance of an ill-spent youth."

When the proportions are just, the result appears proper and fitting, we do not question it, because we know instinctively that it is right. We behold the blueness of the sky without wonder; were it to turn pink some fine day every face would question.

Put hope in all time; trust in well-spent time. You will discover the faults of your compositions when time has made you a better composer; your technic will execute what your brain now conceives when practice and experience have made you more proficient as a performer; your pupil will comprehend in its fullness the instruction you so faithfully gave to-day, when time has made the growing faculty more receptive and susceptible. Minutes well spent bring hours of satisfaction. In a letter to his son Lord Chesterfield says:—

"Every moment you now lose is so much character and advantage lost; as, on the other hand, every moment you now employ usefully is so much time wisely laid out at prodigious interest." Here is a beautiful picture: "Hours have wings; fly up to the author of time and carry news of our usage. All our prayers cannot entreat one of them to return or slacken his pace. The mis-spents of every minute are a new record against us in heaven. Sure, if we thought thus, we should dismiss them with better reports, and not suffer them to fly away empty, or laden with dangerous intelligence. How happy it is when they carry up not only the message, but the fruits of good, and stay with the Ancient of Days to speak for us before His Glorious Throne."* In a little essay on the value of time, Sir John Lubbock relates the following:-

"Some years ago I paid a visit to the principal lake villages of Switzerland in company with a distinguished archæologist, M. Marlot. To my surprise I found that his whole income was one hundred pounds a year, a part of which, moreover, he spent in making a small museum. I asked him whether he contemplated accepting any post or office, but he said certainly not. He valued his leisure and opportunities as priceless possessions, far more than silver or gold, and would not waste any of his time in making money."

Time is the guide that leads thought from its first feeble effort to the developed achievement. That warning uttered by every wise man cannot be heeded too closely-take time! It ripens thought. It teaches us not to be fascinated with a new idea until we have put it to the test. Remember that the apple blossom must sacrifice its delicate beauty to the fruit. A would-be poet once wrote to Whittier for opinion and advice. This was the reply: "I would advise thee not to publish much for the present. In two or three years much will have been gained by thee. Study, experience, close observation of nature, and patient brooding over thy verses will do much for thee." Time is the monitor that points out faults to the rising ambition. There is not simply a bit of learning, but a volume of wisdom, in that verse from the "Psalm of Life":-

[&]quot;Learn to labor and to wait."

To-morrow alone can bring you wisdom of to-day.

"Dieu, libéral et magnifique dans tout le reste, nous apprend, par la sage économie de sa providence, combien nous devrions être circonspects sur le bon usage du temps, puisqu'il ne nous en donne jamais deux instans ensemble, et qu'il ne nous accorde le second qu'en retirant le premier et qu'en retenant le troisième dans sa main avec une entière incertitude si nous l'aurons."

CHAPTER XII.

DISPOSITION OF TIME FOR STUDY AND PRACTICE.

I soon found that only sensible, honest, persevering hard work has any effect on one's progress, and preserves the charm of art, especially in music, which is at first so exciting and very soon palls.—Robert Schumann.

Practice time is the hard-at-work hours which form the apprenticeship of the music student. In these hours individuality begins to develop; technic, style, and a repertoire are acquired. Student days are the seed-time, professional life the harvest-time in the life of the musician; the one rules the other.

Whatever be the number of hours devoted, daily, to study and practice, one should see that they are so disposed as to meet the requirements of the work in hand. It is well-nigh useless to lay down a plan whereby one shall be advised to give so many minutes to the essential features here named:—

- (a) Technical work,
- (b) Classical works,
- (c) The last piece taken up,
- (d) Review work,
- (e) Sight reading.

No two students are so much alike in any particular that rules may be considered. Here is one whose hand acquires technical facility very slowly and only after hard work at the key-board; another seems specially adapted by nature for piano-forte playing. It would be the direst folly to expect the same division of practice time from both. Here again is a child of seven years of age and another fourteen; while the one should receive a short lesson daily and do no practice whatever beyond what may be accomplished with the teacher in the lesson-time, the other is able and finds it necessary to do a little that has been carefully detailed and arranged.

This question should be mutually considered by student and instructor. The former must know with certainty what amount of time can be granted daily to the branch or branches of music he studies. The teacher should divide that time very carefully and insist that the pupil honor the plan. In no other way can good results come forth. In the progress of the student's work the division may require to be altered from time to time as outside influences may bear upon study hours, or as the student himself changes in his relation to his work. Thus no special rules for time division can apply; in a general way, however, these important facts may be kept in mind:—

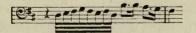
Give the most time to the most important study.

Subdivide each study, that the special points most deserving of consideration may be always before you.

Regularity is not only desirable but directly beneficial.

Alternate one study with another; one gains rest thereby and can work longer at a time and with better results than by becoming thoroughly exhausted by too intense application upon a single subject.

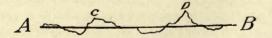
When you know what to do and how to do it, be regular and do not hasten. If it is necessary to devote one hour daily to technical study do not omit that hour to-day and think to redeem it by practicing that item two hours to-morrow. Always keep at hand on your piano some music paper, so that you may jot down whatever short passages you find difficult in your non-technical work. From these passages invent short études or simple finger-exercises. By practicing these you thoroughly familiarize both mind and hand with the peculiarity of the idiom. By way of illustration, let us suppose you find it difficult to enunciate with clearness and evenness the subject of the D major Fugue in the first volume of Bach's Well-tempered Clavier:-



Write the following figure throughout the octave of the scale of D, playing it slowly, with strong



accentuation, and with well-studied evenness in the group of thirty-seconds. Practice the figure with each hand alone: then both together. Having mastered so much, practice, in like manner, the entire first quotation above, playing it through the scale of D (beginning successively on each of its tones), and if necessary transposing it to other keys. Some of the most valuable technical exercises may be discovered in this way. One should take note of them and arrange them in a convenient form for practice. This is a direct means of reducing the difficulty of a work to a level; which is the only way of ensuring a perfect performance. Let me illustrate this in another manner. The line A B represents the level of the student's technical ability.



The crests above the line are the places throughout a work that are technically beyond him and which he must practice assiduously to master. For what is below the line or on its level he possesses more than sufficient, or quite enough, technical power. It is only by raising the level of the line A B above the points C and D that he becomes equal to the performance of the work in question.

Many of the best teachers use few strictly technical *études*, but form for their students special exercises which the peculiarity of the hand or the requirements of some particular work may demand. A fair consideration of this plan will convince one of its excellencies. It is a *reductio ad absurdum* process that places one in a position to become master of the situation if care be taken to follow up the hints so discovered.

Works for sight-reading and review suggest themselves; when there is any doubt the student should consult the instructor for help in these particulars. The use and practicability of these two subjects are so evident that it is unnecessary to say anything further concerning them.

Care is the watchword during practice hours. Learn to listen to yourself, to busy all your thoughts with what your music has to say. When fingers play mechanically and the mind wanders, one should at once abandon study until attention may be given, undivided, to it. You must not only learn how to work, but how to make yourself work. You must be master of yourself, not mastered by your caprice. Liszt tells us that Clara Schumann had to make the most painful efforts to compel herself to practice steadily and with perseverance.

Possessing a roving imagination and a dreamy spirit, toil for the sake of mere technical development was to her irksome in the extreme. Yet, in spite of her repugnance for the work, she conquered and became the victor where a lack of endeavor would have left her the vanquished. As a result of her perseverance Liszt draws this picture: "The conscientious minuteness of Clara Schumann's preparations for public performances has often been remarked. How she searches through the key-board and tries every tone, the sound of which, although correct, does not perfectly yield the desired resonance and coloring; how she takes care that her seat be not in the least too high or too low; how she not only practices for long hours on the piano she has to play, to get acquainted with all its fine points, its weaknesses and its excellencies, but does this, where it is possible, upon the very spot where she is to play, that she may hear how every chord, every arpeggio, every crescendo and every diminuendo of the flood of tone will be affected by the acoustic condition of the room."

They alone succeed who make a conscience of what they have to do. What one shirks one never knows. What you think upon, what you dwell with, what you brood over becomes your own. In one of his early letters Schumann wrote: "I am always saying to myself make up your mind to do one thing thoroughly well;

and with patience and perseverance you are bound to accomplish something." Little deeds often germinate and bring forth great actions. When one strives earnestly and with determination one often surprises the little people who do the gossiping. That the boy, Giovanni Cimabue ran away, daily, from school, to watch the Greek painters at work in the chapel of Gondi, did not suggest to the worthy master or to any other man that the lad was determined to know the power of every color and the secret of every brush-touch. They probably reminded the little artist that his method of procedure was disreputable, if not worse. Yet, in that action of his lay a forcible suggestion, and it did not fail to produce something, for we are told of him that "having lived sixty years, he departed to another life in the year 1300, having achieved little else than the resurrection of painting from the dead." Something within the artist made him hope for one thing; he worked and attained it.

Let it be a rule with you that from the first days of student life you will not be an enemy to duty. To thrust work aside is to increase it. The spirit of Margaret Fuller's words should enter into all your endeavor: "Let this day's performance of the meanest duty be thy religion." Work, study, and practice are for the purpose of overcoming difficulties, not of avoiding them. As we gain the strength of the temptations we resist, so too do we gain the power of the difficulties we conquer.

CHAPTER XIII.

CORNER MOMENTS.

He that winna when he may, shanna when he wad.—Scotch Proverb.

Idleness is disreputable in any circumstances, and productive of no good, even when unaccompanied by vicious habits.—Washington.

Think of your minutes! Hours you may not spare; but minutes—countless, golden minutes—are slipping away here, there and everywhere. Grasp them! They are strong as days.

Who has not spare minutes? Yet no one fails to hear, now and then, the self-deceiving exclamation: "I have not the time?" We do not recognize our own inheritance. In summer days; in the lengthening evenings of autumn and winter, as we walk through the garden of the year, there is many an opportunity for culling bright blossoms from the trailing vine of Time.

Perhaps you are very busy and need the hours for yourself; then, do not waste the minutes—use them for the good of others, for the good of self; only see to it that you use them. Men greater than many of you will become, have had these bits of spare time and have used them. I call them corner moments because we find them lying in the corners of the hours, of the days, of the weeks.

Darwin, who so schooled himself that he did his best and most arduous task in the morning, spent spare time in general reading or in listening to his wife as she read aloud. Another famous writer used to break away from his work to have a romp, boy-fashion, with his children. In his spare minutes, Robert Dick became a botanist. First, he had to pay heed to his baking and to the selling of his bread; then off to the fields and cliffs, where he found his ferns and flowers. So, too, his countryman, Thomas Edward, became a naturalist of so great note that the foremost scientists of Europe were surprised and taught by his discoveries. Working all day at the cobbler's bench, he had for the prosecution of his studies only noon hour, and what hours of light there might be before and after his day's labor. In the north of Scotland, where he lived, winter days are very short, though in summer the twilight and dawn touch one another. On many such nights did this determined student stay out-of-doors, walking, observing, studying the children of nature that he loved. Out all night, catching a bit of sleep in a hedge or beneath the shelter of a cliff, but home again in time for the hours of labor at the cobbler's-bench. A Bodleian librarian, Henry Octavius Coxe, who was also Rector of Waytham, was a great worker, a man who prized his time and disliked to waste any precious minutes. Though disturbed continually by callers he had a kindly word and pleasant smile for all comers, even though they needlessly consumed his time in library hours. He found opportunity for benevolent work and was a firm and watchful friend of the poor.

"Nous sommes nés pour l'action," says Jules Michlet. What is that action? Like a climbing plant, life must be guided, else in its wandering hither and thither it shall become a tangle. Not only must the main stem of this vine be trained, but its off-shoots, the little tendrils, as well, that represent the minutes dangling from the hours. To care for them is a duty. This duty is not to be forgotten. "Whoso escapes a duty avoids a gain." To do duty well we must become familiar with it. Sometimes its demands are sternly given and it is difficult to fulfill them, but we should not avoid them for that reason. Many live unconscious of what they are and whither they tend. Their time of life passes by in a steady, unbroken flow, or mayhap in a turbulent rush, moving on to Him to whom we all return; every life-hour bearing no message or no good message. Unused time, like low aim, is crime.

I have spoken to you of Zelter. It was while he was laboring as a stone-mason that he began to devote spare minutes to music. Schumann's teacher, Wieck, writing once to a young lady about the use of fragments of time, draws this lively picture: "You do not make enough of the

minutes. As the general attainments of our education require so much time, as our friends bereave us of so many an hour-alas! and the balls with their preparations consume whole days-alas! and parties, sleigh-rides, lectures, and the like can also not be attended to without wasting fine hours; should we not at least save the remaining minutes? It is ten minutes before dinner—to the piano, quickly! two five-finger exercises, two scales, two difficult passages from the new piece I am learning, and a self-composed exercise are easily done, and now the turkey and the pie will taste the better. My dear Emma, we may talk ever so long about the immense snow, yet it does not melt for that. Look here! how do you like this passage? It is from a beautiful Notturno by Chopin, but so difficult that I must practice it a hundred times more than any other, lest I should always be obliged to stop on its account, and never play the piece before an audience. Do you think it is wonderfully fine, elegant, and original? To-night I am doomed to pass three hours without music; therefore I shall now busy the disobedient third finger with a very dry but useful exercise. It has, by its obstinacy and weakness, spoiled me so many a fine passage; I'll trouble it now until it gets tired. How many hours may these minutes amount to in a year?"

Many have no objective point in life because they have too much time. Hunger is the salt of a good feast. With too many hours at hand we are prone to trust this work and that duty to "some day," which is a day that never comes. If we travel on the streets of by and by we shall come to never. There is no escaping it. Did you ever think how rapidly time accumulates when once one begins to save it? A little calculation will make this plain—and it is very practical calculation, too, if you will but make it so. To save one minute daily is to redeem seven minutes per week or more than six hours in a single year; in thirty years this amounts to one hundred and eighty hours or seven and one half days. Four minutes per day mean one whole day in the year -one whole month in thirty years! Do not wish for more time; you have more than you suspect. Let us go a little further: save twenty-eight minutes per day and you add another week to the year, which in thirty years means more than seven months; while one hour per day gathered up in bits of one, two, five, and ten minutes, amounts to the grateful sum of fifteen whole days in one year, or of fifteen months in thirty years. What would you not give if, at this moment, you could bring together all the seconds and minutes you have already lost, that have slipped away you know not' how, and for which you have nothing to show? What would you not give to gather them together and be permitted to add them to the years of life before you?

One needs only to look through biographies to learn that many have successfully begun a life-career by gleaning the minutes from the hours of regular employment, and using them for one purpose. We, of this circle, however, have selected music as our life work, and we may consider our spare minutes as opportunities for doing many things apart from music and often suggested by it.

I must repeat here a recommendation I have made before, namely, that you become friendly with note-book and journal; the one fills a place quite apart from the other. To pay conscientious attention to journal writing requires time especially set aside for it; but the note-book is a question of the moment. From the first days of your student life cultivate the habit of taking note of matters worth consideration. You will find them lying all about you; forgotten meanings, spellings, pronunciations, questions asked by pupils, names of books, of authors, queries on your lessons, and that multitude of "I don't knows" that spring upon us every hour. Every one of these questions is an educational opportunity; glean from among them those of prime importance, and make the most of them. They may send you to a dictionary, to a catalogue, to a friend for information. These points may be heeded in odd moments; studied at other odd times, and thus learned thoroughly. And where shall you find the corner-moments for all these matters? Between

lessons, while you wait at the library, at the station, on the cars; only set about looking for them and they will be found to lurk everywhere.

Any reform, even so small as saving odd moments, may be carried to excess. Do not, then, in your eagerness to be time economists, forget that hours for rest should be considered available for naught else. To rob the physical for the intellectual self is to acquire not cornermoments but stolen-moments. A clergyman, author of a commentary on certain books of the Bible, completed his volume by working between the hours of four and six in the morning. For a long time he was given to referring to his achievement as a trophy won while others were asleep; but later on it transpired that this very morning work was the cause of his subsequent blindness. Another instance of like nature came to my own observation. A gentleman who was doing eight or more hours professional work daily at home was requested by a publishing house to translate a text-book. He was at first unwilling to accept the commission, but thinking he could find enough time in odd moments to complete the work, he undertook it. His method was ingenious. Placing on his desk the volume in question, with paper and dictionaries at hand, he would turn to it whenever a moment came and translate a line or two, perhaps a paragraph, pasting the translation in the volume directly over the original. He had

until this time been accustomed to cease work a quarter of an hour before dinner, and rest that length of time before eating. He now employed this time in the new work he had undertaken. His system at once rebelled against the innovation, he enjoyed his meals less and less, began to suffer from indigestion, and became a prey to petty ills before unknown to him. Although the volume now graces his library, in the language of his own translation, he admits to have lost more in health than he gained in literary reputation.

Reform, like Benevolence, should be just. Bring system into your hours of labor; you will gain thereby. Chips that fly from the bole of time are worth gathering. There is truth hidden in them for you.

CHAPTER XIV.

STRIVING-A PORTRAIT.

Look not mournfully into the Past. It comes not back again. Wisely improve the Present. It is thine. Go forth to meet the shadowy Future, without fear and with a manly heart.—Hyperion.

I purpose in this chat to tell you a story; or, more properly, to introduce you to one who shall tell his own experience, I reserving the privilege to turn the current of narrative in whatever channel I think will most interest and benefit you. He was not a musician; perhaps but a moderate lover of music. It is not for this that I wish you to know him. Coming from a lowly condition, he aspired to the attainment of what it would be ennobling to possess, and he won. I bring him to your notice simply because his life work proves that all endeavor is capital invested at prodigious interest. You are familiar with the life of each of the great musicians. Throughout this volume I have taken care to speak less of them to you than of those who have been active in other fields, that you might be led to learn of these as well as of masters in the world of tone, and comprehend that life and life work are the same to all, no matter what the special work may be. Desire, endeavor and success follow in no other

order than this. To hit the mark one must have a mark to hit. [Before beginning to limn this portrait I feel it a duty to thank Prof. Northend, the biographer of him of whom we shall learn, for the privilege extended to me to use whatever I cared to select from his book; without this kind permission the recital of this man's experience would be less interesting than I could wish.]

A young man desiring to earn a little more money than came to him from his regular manual labor, addressed a letter to a gentleman in Worcester, Massachusetts, asking to be informed what book, in German, might be profitably translated into English. As evidence that the question was put in good faith, the writer accompanied his request with a sketch of his life. This letter so astonished the recipient that he immediately sent it to the statesman, Edward Everett, who read it before a society of mechanics for the purpose of showing, especially to the young working men and women of America, what could be done by one of their own class. The letter is so remarkable that I am going to present it to you. It was written in October, 1838, its author being at that time twenty-eight years of age:-

"I was the youngest of many brethren, and my parents were poor. My means of education were limited to the advantages of a district school, and these again were circumscribed by my father's death, which deprived me, at the age of fifteen, 140

of those scanty opportunities which I had previously enjoyed. A few months after his decease I apprenticed myself to a blacksmith in my native Thither I carried an indomitable taste for reading, which I had previously acquired through the medium of the social library, all the historical works in which I had at this time perused. At the expiration of a little more than half my apprenticeship, I suddenly conceived the idea of studying Latin. Through the assistance of an elder brother, who had himself obtained a collegiate education by his own exertions, I completed my Virgil in the evenings of one winter. After some time devoted to Cicero, and a few other Latin authors, I commenced the Greek. At this time it was necessary that I should devote every hour of daylight and a part of the evening to the duties of my apprenticeship. Still, I carried my Greek Grammar in my hat, and often found a moment, when I was heating some large iron, when I could place my book open before me and go through with tupto, tupteis, tuptei unperceived by my fellow apprentices, and, to my confusion of face, sometimes with a detrimental effect to the charge of my fire. At evening I sat down, unassisted and alone, to the Iliad of Homer, twenty books of which measured my progress in that language in the evenings of another winter.

"I next turned to the modern languages, and was much gratified to learn that my knowledge of

Latin furnished me with a key to the literature of the languages of Europe. This circumstance gave a new impulse to the desire of acquainting myself with the philosophy, derivation, and affinity of the different European tongues. I could not be reconciled to limit myself, in these investigations, to a few hours after the ordinary labors of the day. I therefore laid down my hammer and went to New Haven, where I recited to native teachers in French, Spanish, German and Italian. At the expiration of two years I returned to the forge, bringing with me such books in those languages as I could procure. When I had read these books through, I commenced the Hebrew, with an awakened desire for examining another field; and, by assiduous application, I was enabled in a few weeks to read that language with such facility that I allotted it to myself as a task to read two chapters in the Hebrew Bible before breakfast each morning; this, and an hour at noon, being all the time I could devote to myself during the day.

"After becoming somewhat familiar with Hebrew, I looked around me for the means of initiating myself into the fields of Oriental literature, and, to my deep regret and concern, I found my progress in that direction hedged up by want of requisite books. I immediately began to devise means of obviating this obstacle, and, after many plans, I concluded to seek a place as a sailor on

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board some ship bound to Europe, thinking in this way to have opportunities for collecting, at different ports, such works in the modern and Oriental languages as I found necessary for my object. I left the forge and my native place to carry this plan into execution. I traveled on foot to Boston, a distance of more than a hundred miles, to find some vessel bound to Europe. In this I was disappointed; and while revolving in my mind what step next to take, I accidentally heard of the American Antiquarian Society in Worcester. I immediately bent my steps toward this place. I visited the hall of the great Antiquarian Society, and found there, to my infinite gratification, such a collection of ancient, modern and Oriental languages as I never before conceived to be collected in one place; and, sir, you may imagine with what sentiments of gratitude I was affected when, upon evincing a desire to examine some of these rich and rare works, I was kindly invited to an unlimited participation in all the benefits of this noble institution. Availing myself of the kindness of the directors, I spent about three hours daily at the hall, which, with an hour at noon, and about three in the evening, make up the portion of the day which I appropriate to my studies, the rest being occupied in arduous manual labor. Through the facilities offered by this institution I have been able to add so much to my previous acquaintance with the ancient,

modern and European languages as to be able to read upwards of fifty of them with more or less facility."

The reading of such a letter as this does not affect all people alike; personally, I want to take a long walk when I have heard or read it all, and busy myself with trying to compute how many degrees of ambitious energy can possibly be generated from two given factors—one life-time and one determined, persevering human being. I will leave you all to your own impressions. Those of you who do not care to stop and meditate on what you have already heard, may pay heed to a few more scenes in the same book of life.

We have seen that our student went to New Haven for instruction. A quotation from his journal, kept at the time, will acquaint us with his daily life there.

"As soon as the man who attended to the fires had made one in the common sitting-room, which was about half-past four in the morning, I arose and studied German until breakfast, which was served at half-past seven. When the other boarders were gone to their places of business I sat down to Homer's Iliad, without note or comment to assist me, and with only a Greek and Latin Lexicon. A few minutes before the people came to their dinner I put away all my Greek and Latin and began reading Italian, which was less calculated to attract the notice of the noisy men

who thronged the room at that hour. After dinner I took a short walk, and then again sat down to the Iliad with a determination to master it without a teacher. The proudest moment of my life was when I had gained the full meaning of the first fifteen lines of that noble work. I took a triumphal walk in favor of the exploit. In the evening I read the Spanish language until bedtime. I followed this course for about three months, at the end of which time I had read nearly the whole of the Iliad in Greek, and made considerable progress in French, Italian, German, and Spanish."

Later on he worked under less favorable circumstances, as you will see by the following record from his diary made in 1837, when he was twenty-seven years of age:—

Monday, June 18th.—Headache. Forty pages Cuvier's "Theory of the Earth"; sixty-four pages of French; eleven hours forging.

Tuesday, June 19th.—Sixty lines Hebrew; thirty pages French; ten pages Cuvier's Theory; eight lines of Syriac; ten lines Danish; ten lines Bohemian; nine lines Polish; fifteen names of stars; ten hours forging.

Wednesday, June 20th.—Twenty-five lines Hebrew; eight lines Syriac; eleven hours forging.

Thursday, June 21st.—Fifty-five lines Hebrew; eight lines Syriac; eleven hours forging.

Friday, June 22d.—Unwell. Twelve hours forging.

Saturday, June 23d.—Lesson for Bible class.

This was written by the hand of a blacksmith. He received no superior early training, and all that he obtained came through toil at the anvil. There was no "by-and-by" in his work; no "it will do" when he inwardly knew it would not do. As he has told you of his duty no one can better explain the motive of it. These words were written when his name was known to the world:—

"All that I have accomplished or expect or hope to accomplish has been and will be by that plodding, patient, persevering process of accretion which builds the ant-hill,—particle by particle, thought by thought, fact by fact. And if ever I was actuated by ambition, its highest and warmest aspiration reached no further than the hope to set before the young men of my country an example in employing those invaluable fragments of time called 'odd-moments.' And I should esteem it an honor of costlier water than the tiara encircling a monarch's brow if my future activity and attainments should encourage American workingmen to be proud and jealous of the credentials God has given them to every eminence and immunity in the Empire of the mind. These are the views and the sentiments with which I have sat down night by night for years, with blistered hands and brightening hopes, to studies which I hoped might be serviceable to that class of the community to which I am proud to belong."

If so much of this man's story has interested you, it will do you much good to become better acquainted with him. His name is Elihu Burritt.

Is there not nobility in striving? Does not a feeling of reverence come to us when we learn of a man who, as this one, paid great heed to every talent God gave unto him? It seems that he must have heard it said, as a bidding: "Lo, here is seed for you, and ye shall cultivate the land."

Look not mournfully into the past. It comes not back again. Wisely improve the present. It is thine. Go forth to meet the shadowy future, without fear, and with a manly heart.

PART IV.-TEACHING.

CHAPTER XV.

WHAT TEACHING MEANS.

The formative power of the teacher is not in what he teaches, but in what he is.—Stephen Laurie.

One's individuality should betray itself in all that surrounds him; he should secrete his shell, like a mollusk. If he can sprinkle a few pearls through it, so much the better.—Oliver Wendell Holmes.

Teaching is seed planting. Not even that of Henrik Wergeland can do more. To teach, causes all there is within one to come forth. It is such a solemn duty that I fear, as I begin this chapter, that I may fail to impress you with its full meaning. Let me hope that you are determined to discover all that is implied in the word wherewith I have begun this paragraph.

You have read, above, the citation I have made from an address of Prof. Laurie, of the University of Edinburgh. Before continuing in my own way, I desire you to read a few more lines from the pen of this same writer, whose educational works I hope you will find time to know. "It is not by the Latin or mathematics we teach the boy that we make him a true or capable man. It is by the life

we present for his admiration and acceptance in literature and in history, and, above all, by the life which we ourselves live before his eyes. Our own lives, and the very movements and gestures and exclamations which reveal our lives are, probably, the most potent of all influences in the education of the young." If you are a teacher, or intend to become one, you can find no better thought upon which to meditate.

The instructor in music teaches, happily, much else than music, if he be true to his calling; indeed, he does so even if he be unfit for the work he has chosen. I say "happily" because this "much else" can be turned to good and ennobling purposes if rightly directed. It is because the teacher influences the thought of his students that his power for or against their welfare is considerable in other ways than through the music which introduces that influence. To children who are moved and led, unconscious of what is guiding them, to people of mature age who adopt hints and advice only after consideration, the instructor is constantly figuring as model and leader. Hence, the individual teacher never dies, for his method and means are copied and carried on by a force of hereditary transmission. It then behooves him to leave a worthy heritage.

Children are especially quick to copy and to imitate. They are nearer to God than many of their elders, and he who accepts the training of their

minds becomes the keeper of this nearness to God. Shall one thoughtlessly undertake the charge, or heedlessly guard it? "No educational enthusiast has ever yet exaggerated the impressionability of the child—his capacity for the emotions which lie at the basis of all our moral life: Love, tenderness, sympathy, the desire of the approbation of others, veneration—nay, the spirit of sacrifice, and even a certain dim presentiment of the harmonious play of the nobler feelings of human nature, are all ready, nay longing, to be evoked into activity. Response is eager. It almost anticipates appeals. You have in these primary feelings the source of all spiritual life. Do not disturb them. Believe in them." It is one of the greatest powers in the educational world to be able to make a pupil see and embrace the good in life, in human sympathy, in art, in work of all kinds, however lowly it may be. It is this power that allows one to guide a forming intelligence into this situation, with a touch so delicate, so caressing, that it stills and never awakes rebellious suspicion. There is untold harm doing daily by those who teach for nothing else than the financial gain that can be made to come from it. Perhaps they do no dishonor knowingly to their assumed place. They never suspect its sacredness. Recognizing no sublimity in their task, they impart none to it. Ignorant of the tangibility of thought, they feed their pupils on shadows and wonder that they do

not thrive. They seem never to suspect that the power of the teacher is no less in what he teaches than in what he is. The art of all instruction lies in being a student with the student, in coming down to his level, in constantly kneeling to the intelligence that one is leading upward.

In all activity there is a portraiture of the real self. Remember this in your work as instructors, for here and there will surely be a wise one who will praise or blame you; though it may be in silence. I sincerely believe that if all teachers felt the full extent of their moral obligation to the office they assume, there would be fewer of us. Music-teaching, being unrecognized by any legal restraint, is a field wherein any one may run loose and do mischief; and not a few thrive by the operation.

The young instructor generally tries to teach too much. There is no better evidence of art progress than the appearance of art specialists. Many are willing to give instruction on matters with which they are but scantily acquainted, thinking that to know a little enables one to teach those who know less. No inference could be more erroneous. The greatest care and consideration should enter into laying the foundation of a musical education, and for this very reason there should be more teachers who are willing to devote themselves to elementary musical education in particular. Better by far would it be if teachers were willing

to fit themselves thoroughly for as much as they are naturally endowed to accomplish; to study it, think about it, make discoveries in it; and leave the rest to others. As the university depends upon the high-school, this upon the grammar school, and this, in turn, upon the primary department, so should one teacher in music be willing to depend on another. But personal pride not seldom wills it otherwise, and every teacher teaches everything. It may be a dream that should find a place in Mr. Bellamy's famous book, but I am led to hope that a day will come when every teacher in music shall know, from personal examination of his own ability, just what he can do, and will try to do no more.

Teaching is practically the art of infusion. An instructor must be one who knows how to make clear by word, by look, and by exemplification everything that is strange or unintelligible to the learner. Again, he is the one who plants the germ of intellectual life, a germ that must grow and fructify in after years; and so carefully must his work be done, that he can foresee in outline the florescence of this growing mind. Only ruin is the end of an ignorant beginning in art education. It is important that students begin their study aright, because, especially in America, musical education begins late and is soon ended. Hence the absolute necessity of having all there is of it of the best; of avoiding haste; of building well.

A little success is worthy; a great failure is dishonoring.

A true instructor will cultivate individuality in every susceptible mental organization that falls to his care. He will honor its characteristics and nourish them in the proper light, restraining on the one side, urging forward on the other. will at the outset dispel the idea that the technical performance of a musical work is all there is to it. The meaning, the inner content, will be granted as much consideration as the fingers of the pupil. If you were a teacher of English, it would not satisfy you that your pupils could read Shakespeare with perfect pronunciation, but with no idea whatever of the meaning. Yet this is what pupils in music do who sing and play, and are then acquitted as not guilty. You are not a teacher if you are ignorant of the nature and power of the mind with which you deal; the education fairly commenced, all should be in logical succession; everything should be so arranged that no need would arise of having to pull down and reconstruct; this is a fault only too often committed, and its pernicious effect is to be found in this, that it demands a waste of mental exertion. and a waste of mental exertion is a loss of time and of intellectual strength.

You all know how characteristic a person is in making an explanation; one will conduct you through a maze of words and bring you, exhausted,

to the objective point; another takes you by the hand and conducts you to a place, from which you are permitted to look down upon the matter in question, and its reason of existence and its relationships are at once evident to you; indeed, from your position, you can draw the right conclusions for yourself. Education in its entirety is managed in ways just as diametrically opposed, and there is no law to stop it, save that law of common acceptance which, by united efforts of all well-workers, ends in the survival of the fittest.

Teaching, then, means much. It means that you understand yourself, your business, your relation to your student, and your student's relation to what he studies. You must be well instructed in whatever contingent topics touch upon the domain of your specialty. You must know your limitations, honor them, and never be ashamed of them. You must train vourself to know the strength and weakness of your students, their mental force and adaptability for what they purpose to do. You must recognize and honor the quality that makes one intellectually distinct from another. No two learn alike; hence should not be taught in the same way. We are born with minds that in their strong individuality typify each of us. You, as a teacher, must learn to respect that law of the Divine Will which makes man unlike his brother. No one can teach with success who fails to pay heed to the great law of

nature that stamps me as myself and you as your-self.

Day after day the publishing houses put forth books and pamphlets that will aid the instructor. We read them all. We read the best magazines published in the interest of our special work, and even after this the results of teaching are not what could be desired. We sit down and wring our hands, with a host of reflections as to the unsatisfactory results that come from education, casting a thought to this: that the poor results of teaching must come from poor text-books and poor pupils, evading, thereby, the real cause. Poor teachers are the root of all the evil. We lament that there are music students who learn nothing but trash. They learn trash because they know some teacher or other who is not above dealing in it. When this class of instructor disappears, bad teaching will cease. The question for you to decide is what kind of an instructor you will be.

CHAPTER XVI.

PREPARATION FOR TEACHING.

No man, when he hath lighted a candle, putteth it in a secret place, neither under a bushel, but on a candlestick, that they which come in may see the light.

Take heed, therefore, that the light which is in thee be not darkness.

-St. Luke.

It was a good and worthy custom that obtained in the time of the Bach family, immediately preceding the birth of the most famous of that name, which required that all who would be musicians should serve an apprenticeship, and be judged by a board of examiners before entering actively upon the professional duties of music life. Spitta, in his monumental life of Bach, reprints a code of laws adopted by the town musicians of North and Central Germany, who united to form a College or Union of Instrumental Musicians for the districts of Upper and Lower Saxony, and other important places. From these laws, old and odd as they are, we can, nevertheless, draw the spirit of music teaching as a profession, not only as it existed at that time, but as it should exist to-day.

The office of this Union was to protect worthy musicians from that low opinion drawn upon the followers of the art of music by the action of those who were unfaithful as well as unsusceptible to its good influence. Among the articles of the confederation a few are especially worth quoting. insomuch as they show the earnestness of the founders and the nobility of their ideals. Let us begin with Article III: "Inasmuch as Almighty God is wont marvelously to distribute His grace and favors, giving and lending to one much and to another little, therefore, no man may contemn another by reason that he can perform on a better sort of musical instrument; much less may be boastful on that account, but be diligent in Christian love and gentleness, and thus walk in his art, first of all, to the honor and glory of God most high, to the edification of his neighbor, and so as to enjoy and maintain, at all times, a good report of his honorable conduct in the eves of men." Following this is a recommendation as to the quality of music one shall perform, and I may add that the sin, as well as the pitfall, is somewhat more frequently met with to-day than at the time this section of the Laws of the Confederation was written: "No one shall sing or play immodest music," because it "provokes the wrath of Almighty God and vexes decent souls," and therefore "those who serve the noble art of music are thereby brought into greatest contempt."

In order that young men might become thorough and skilled musicians they were apprenticed to masters, and it was provided that "no appren-

tice shall be free under five years, that he may be experienced in his art and acknowledged as skilled." Concerning the masters themselves it was written (and you who are to become teachers can do no less than absorb the spirit of these few words). "They shall remind and exhort the apprentices earnestly and diligently to constant prayer, faithful service, industrious labor, and to pay all due respect and obedience to the master and teacher." If, to-day, the stipulation that I an about to quote were required by law, how muci. richer we would be in the fewer number of our art instructors. There is no denying the fact that exclusiveness has its conveniences and its comforts. "To the end that the apprentice, when his time is out and he is thenceforth free, may be all the more perfect, he shall, for the next three vears, before he settles himself, serve as assistant to other famous masters. On the other hand, the assistant in service to which they have once agreed to be appointed, must set a good example to the young apprentices of the decency that beseems them, and, above all, pay all due respect to the Principal under whom they have taken service, and on that account must show no boldness toward them if they should imagine that they are better and more fundamentally experienced in their art than the Principal himself." apprentice who runs away from his master before his time has expired is disowned by the Union,

and is no longer suffered to be a member thereof. If it be found that the master is, by reason of undue severity, the cause of the apprentice's action, "he must be tried by six elders and accounted guilty according to their just award."

The few quotations I have been pleased to set before you form the tiny arc of a great circle; you may construct the entire circumference for yourselves and carefully lay it upon the circle that bounds the laws of music teaching to-day. You need not be surprised if the latter fall considerably within the former; or if, in its uncertainty of outline it fails altogether in describing a true periphery. The foremost and golden rule with our predecessors of three hundred years was to make a conscience of all they undertook. I have used these words before and do not repeat them unknowingly. Every variation in music-life brings one immediately in the face of their meaning. Unless this conscience is constantly before you, mistakes and short-comings will mark your advance down the way of life. You can be successful in nothing if you are not earnest and faithful. These are the prime requirements in the instructor. The next step in necessary qualification is that you understand what you are about. It may be the picture of a too lively imagination which leads me to say, that the greater part of music teaching is comparable with nothing else than a huge locomotive in the hands of a lunatic

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—a tremendous power rushing, no one knows where, until a crash, with a cry heard above it, ends the race.

It is only in late years that education has become a matter for scientific consideration in Western nations. Since the days of Pestalozzi, educational specialists have been busy in their investigations, constantly discovering and adding to the facts already known and tested. The general principles of education underlie all branches that are taught; while each has in addition a code of laws and rules that hold true particularly of itself. No better book could fall into your hands than Herbert Spencer's "Education." Reading it diligently and learning how to transfer the lucid statements you find in it to the field of your own labor will fill a place in your musical education that cannot be considered too highly.

Teaching of any kind is an art, a science, and a sacred trust. The matter that enters least of all into imparting instruction is the subject imparted. It is easy to regard this statement from a wrong standpoint. I will turn your thoughts the proper way by reminding you that when you walk you are not constantly thinking of the motion of your limbs. The development of musical art during two centuries has given it great prominence in the list of educational subjects. Having become a branch of highly competitive nature, one who determines to become an instructor has great odds

against which to contend. There is but one strong factor that can speak in his favor-excellence; and it must be many-sided. To be a music teacher, worthy of the calling, one must be a musician of good parts, which must be made manifest, beyond a doubt, in all he does. He must be a scholar; quick to perceive strong and weak points in the intellectuality of the one whom he instructs; scientific in his way of doing; kind, patient, interested; a pupil with his pupil; a keen and accurate judge of human nature; quick to conceive a situation, and a perfect master of his means of action. These are the preparatory requisites of a music instructor. They can be possessed only by him who is a student in the art of instruction as well as in the art in which he instructs. The ability to see at once what a mind demands, to judge of its strength through a brief contact with it, to know how to supply in logical succession all that will transform it into a perfectly running organization, requires not the hand of the experimentalist, but the guiding touch of one who is as certain of what he does as is the mariner who directs his course by the pole-star.

A music instructor, by virtue of his assumed office, is supposed to be a musician. Whether he is to be successful as a teacher, however, does not centre upon that requirement alone. It depends as much on what else he knows. Through ignorance of psychological laws he fails to make use of

the most potent means at the educator's command; he wearies the mind of his student because he does not know how to economize its power of action; he drives when he should lead; he conducts by a roundabout way when he should take the direct path that is before him. In teaching, it is not so much the thing taught as the mind-change which takes place with the reception of every fact that deserves consideration. Lacking the ability to know and conceive this, continuity in education is certain to be lost. Psychology is the key that unlocks all possibilities in educational work; through it, alone, is to be found an explanation of all the phenomena which unite to form that wonderful science—mind chemistry.

Education is the result of a duality, the guiding of the instructor and the earnest effort of the learner. It requires thoroughness on both sides; it demands time, thought and observation, to which there must be added the lessons of experience. The cultivation of the mind is a serious problem for solution. Here is a God-given power, active, out-reaching, adoptive. It falls into the hands of an instructor; he feeds it; he manipulates this plastic animation, perhaps with a touch soft and caressing; but how will it fare with the growing intellect, if the contact prove rough, the touch unsympathetic, the presence disagreeable? The preparations necessary to become a teacher are manifold. An instructor deals with minds,

each typical only of itself, hence psychology must be perfectly familiar to him. The art and science of his profession demand that he should be a scholar and an artist, creative or reproductive, perhaps both. To teach the unknown, we must appeal as a medium to the known, and in this connection the greatest aid in all instruction is comparison. If you can cause the mind you are training to take upon itself the power of considering two things—drawing conclusions from the one and applying them to the other, then you have found another potent aid. In your hands this budding intelligence may reach the most perfect florescence, but, if you place fact upon fact in the brain of your pupil, laying one over another in chimney-like pile, then the harvest will be for you nothing but the rigid coldness of a scientifically padded mind. In teaching a specialty, it should be in one's power to treat all contextual branches with freedom,—to distinguish clearly between what is required as learning and what it is necessary to acquire as discipline. It should be told to the pupil from the beginning that to be afraid of difficulties is to be cowardly. When little things are allowed to go unnoticed from day to day they soon rise up in a defiant mass and seriously retard progress.

When you read the correspondence of Zelter and the German poet you will find in one of Goethe's letters this sentence: "Whole, half- and quartermistakes are very difficult and troublesome to correct, and to sift, and it is hard to set what is true in them in its proper place." There is not a place in all music education where these whole, half- and quarter-mistakes have less excuse for being than in teaching. A prominent instructor told me not long ago that one of his students, who was about to discontinue music study, said to him: "Mr. S. I cannot thank you too heartily for the pleasure I have derived from your instruction; but, above this, my gratitude is due to you for making plain to me how much there is in music. I had never suspected it."

The very broad vista that spreads itself before the teacher makes it evident to him that his acquirements must be many and thorough. Teaching is a field primarily cultivated by thought, and fundamentally dependent upon natural development. If or not the field of teaching is to offer as much in return as does the work of the creative or reproductive artist, depends entirely upon the individual, but I can safely say that the birth of instruction given is instruction received.

To the many earnest followers of art, whose limited opportunities make it impossible that they shall ever attain eminence, the words of Philip Gilbert Hamerton may offer much encouragement, inasmuch as they prove the importance of every earnest worker and faithful student. "The intellectual light of Europe in this century is not

only due to the great luminaries whom every one can name, but to millions of thoughtful persons, now utterly forgotten, who in their time loved the light, and guarded it and increased it, and carried it into many lands, and bequeathed it as a sacred trust."

CHAPTER XVII.

TAKING LESSONS.

What in me is dark Illumine; what is low raise and support.

-Milton.

It is an art to know how to take lessons. One can benefit from instruction received only when one knows how to receive it—losing neither the opportunities that come during the preparation of the lesson nor the chance to convert them to knowledge when in the teacher's presence. It is by delving deep into a subject that one discovers what is as yet unknown. This is the part for consideration, for study, for investigation, the results of which are to be submitted to the teacher and verified.

To take lessons demands much from the student. He must be conscientious in preparing his work; willing to follow the directions of his instructor; attentive to little things; watchful to discover anything that is not yet clear to himself, and sufficiently interested to ask information about it when next in his teacher's presence. During the lesson-hour his thoughts should be directed upon what the teacher has to say concerning the study

he has done-should miss not a word of his advice, or allow any hint to slip by, that, by being worked over, might be productive of much that is good and helpful. An instructor, being experienced, has a fund of knowledge which he concentrates upon the simplest lesson. This is wherein the student has the opportunity to gain a great deal. It should never be disregarded. If the teacher commends your work, do not be so elevated by the praise you receive that it makes you blind to another essential matter, namely, the consideration of what he did not praise-special places throughout your lesson that were censured. These are the points to remember, because they educate. It is the mistake that teaches. I think it an excellent plan to make use of a note-book devoted especially to the purpose of receiving a record of the faulty places in each lesson. This record should be regarded as an instruction book, which you should study with the utmost attention, making its contents your own, and never losing sight of what it It is a mirror in which to see yourself; but so peculiarly is this mirror constructed that it reflects no one but its maker. Should he be ashamed to look into it?

If you accept this hint as to recording the errors of your lessons you will also be willing to receive a few suggestions on the way of doing it. All of the following are helpful:—

Use the book for no other purpose than this.

Use note-books of one size. Small ones are preferable—they are easily handled, are portable and generally convenient. Those three to four inches in width, and five to six inches long are most suitable.

If you take more than one kind of lesson have a note-book for each.

Do not crowd written matter.

Enter the date of each lesson, and under that date write the observations of your teacher.

Any hint worth giving is worth writing, and deserves study. Remember that while you are with your teacher you are reaping. To write his instructive conversation, after lesson-time, is your gleaning. The old story of Ruth and her kinsman will remind you that no little comes from this after-gathering.

Every fine teacher says many things during lesson time that are well worth remembering. How many can you recall from the last lesson you received? How many have you written and studied earnestly since the day you began to take lessons? None. Is it worthy of all your endeavor to have lost these hints? Although you are earnest and strive to do the best with your lessons, this should never escape your attention—it is the mistakes that educate. If your teacher plays a passage from your lesson, watch him closely and try to photograph upon the sensitive plate of your memory the full significance of his manner, and never forget

why he played it for you. If he explains the meaning of a passage that was not quite clear to you, pay heed to what he says; the same situation will never come again. Even if you do not fully understand it after an explanation has been made, you should remember it all. The mind has a peculiar faculty for storing away wordings, incidents and bits of knowledge in general. One broods over all these matters; by and by they unite one with another, and all at once you discover that they have become very clear, and logically arranged.

Remember that all teaching is but hint-giving. Sometimes a few words from a keen, master-mind are worth as much as many lessons. Clear away the earth and stone and the water will rush on. Clear away doubt from the student's mind, and he will begin to learn on every hand, and learn well, when by his own endeavor. All the wisdom of Providence is seen in the fact that knowledge cannot be taken in a tangible mass and transferred from one brain to another. It is the teacher's province to lead and advise; it is the student's duty to be led and be willing to comply. I cannot understand that any student should be unwilling to obey an instructor's directions. If an instructor is not worth heeding why does one study with him?

A student in the hands of a teacher is a child in its mother's care. At first constant guidance and

attention are necessary; in a little while a timid step is taken and a bit of strength gained thereby; then two steps, then a few more; increasing day by day until at length the venturer is strong enough to move about, needing the watchful eye, but not the constant presence of the guiding hand that ushered in his first attempt. When the student begins to learn by himself he has made a great gain. Then, and not till then, is the world open to him. That one is an advanced student should engender no pride. It is the fruitful time when one can talk matters of art and education with older and wiser people, discuss methods and plans, compare ways of doing. You can do no better than rub against the emery-wheel of experience.

To get the utmost information from the lessons you receive make it your constant practice to let nothing escape your notice during study time. As soon as a new lesson is assigned you, examine it carefully. Put aside from immediate consideration whatever you understand. Discover at once what is strange and difficult. This is the portion which should receive the greater part of your attention during study-hours. Otherwise you may know the easy part of your lesson well and the difficult portion not at all. Every time a question suggests itself make a note of it, and in the first spare moment try to answer it for yourself. If you cannot do this, take the query to your

teacher. If, for example, you are in doubt how to finger a passage, write what seems to you to be the proper way, accepted only after the best and most thorough consideration you can give; submit this to your instructor. Even if it be incorrect he will praise you, though it may be in silence, for having tried. One of the pleasantest lessons to give is to a faithful student who brings a few questions that have suggested themselves during his study. The habit of taking note of the puzzling points of study reveals a careful, thoughtful mind. It remains true for all, that who is not careful and thoughtful has not acquired the art of being instructed.

For every hour of instruction received the student must devote many hours of study; thus lesson taking is a question of honor, due equally to the one with whom you study as to yourself. Avoiding what is a duty in your lessons you avoid, thereby, what is a gain; a thing you would unwillingly do if you were conscious of the loss. Thus, speaking of honor in study brings to my mind a complaint that every teacher makes concerning one or more students-they forget this part of a lesson or they are sure you did not appoint so much, not infrequently demonstrating to the teacher that the most charitable charge one can make in such a circumstance is, that here and there, pupils have most treacherous memories for disagreeable tasks. And it may be remarked

that by a wonderful coincidence noted by all instructors ever since music teaching has existed, the forgotten parts of lessons to be prepared have invariably been the disagreeable parts. It is, no doubt, unnecessary to my readers to remark that these uncongenial tasks must be performed; only an uncourageous worker will shirk a duty. When Emerson wrote; "Do what you are afraid to do," he combined the entire lesson in one of the sharp pointed expressions that characterize him. Students who cannot remember what the assigned lesson is should either take a note of it or be accompanied by some one whose memory is infallible in little matters.

Your instructor is not the only one who can teach you. Never think you have found the one great exponent of musical art before whom all others sink into insignificance. He does not exist. Be willing to learn from everybody and be willing to learn anything. Music is a world but there are others. Do but inquire and you will find that you can take lessons on every hand. All the concerts you attend should give you hints that are worth exploiting. Students like yourself learn a great deal by talking with one another. Everything you discover yourself to be in ignorance or, is a lesson, if you are quick to recognize the value of the situation in which you find it. There is not an act in the most uneventful day that has not its teachings if one knows how to find them. If we

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but knew this there would be fewer of these uneventful days. So much surrounds us that is worth investigation that we must become selective, and learn to recognize quickly what is valuable to us and what is not, otherwise, the most nomadic course will mark the way of our wandering. Too much that one needs to learn constantly appeals for attention, that the unimportant should usurp its place. Success, if it comes at all, comes when one knows a single subject well. That wins. Learning well one thing gives strength. That brings hope.

If your talent warrants you in the slightest degree in trying to make music your world, your instructor will discover that spark of ability, and do his utmost to make it burst into a flame. To accomplish this he will depend upon your assistance. Without it, all that can be done in your behalf is fruitless. Nor is it gain for self alone that should lead you to be a faithful worker. It is your duty. In the teacher a friend is found, an adviser, a helper. If frivolity, carelessness, and inactivity are strongly developed and not restrained a teacher has a great burden imposed upon him. He will try to subdue these habits; endeavoring in the face of opposition, he will become unwilling, he will lose that personal interest which, if nourished by being properly received, would result in his seeking and bringing forth the best that may be found in the nature for which he is caring.

Now and then teachers will strive to help their students even in the face of discouraging circumstances; the cases are rare. They should be fewer than they are. Who cannot receive help in the spirit in which it is offered deserves no aid.

Students would be more careful in their conduct with the teacher if they knew all the real character they constantly display during lesson hours. It is in this time that the teacher must make his estimate of the personality; when, in order to understand the nature, he must be ever alert to see this little thing and that. If he be wise and but passingly skilled in his work you may rest assured that he can construct very great circles from tiny arcs. Hence it is a kindly word of advice given hopefully when I say: do not let little actions belie vou. Many such actions, the result of nervous excitation, may be misinterpreted. You should never be mistaken; and, to begin with, be certain you understand what I mean by the word mistaken. Every unkind, unworthy, ungenerous word that escapes your lips wounds somebody. By what right do you inflict the punishment? Remember that as a student of music there are two of you. The teacher watches both. As he trains the one do not let him become displeased, or what is yet worse, disgusted, with the other. On the one hand he studies you as a unit among humanity; on the other he follows your progress in your art, regards your habits and method of work, notes how you perform assigned tasks, weighs with care and consideration this personal habit, that mental peculiarity; thinks of your willingness, negligence, weakness. He asks himself if you do your best to obtain relative perfection in little things; if you possess the analytic mind; if you gain by experience as you progress; if knowledge, forethought, and presence of mind are forming your character. Do not be ignorant of the fact that you are certainly to be judged in all these things.

As every casual meeting of friends leaves its impressions, consider how much deeper must be the impression you make upon your instructor who is interested in you, follows your daily life, studies into your character and keeps a watchful eye to its development. Remember that he sees in you not only what you are now, but what you are likely to become. It is this future of yours that interests him, for he has a hand in the making of it. Even in the first lesson he begins to outline, in light lines, your future. Every day these lines deepen or transform in shape as progress and personality influence you as a man or woman. Your tendency in life will determine your inclination in art. Your teacher knows this, and from the first, works upon the hint it gives. It is his desire that you become a credit to yourself and to him; to yourself, for the honor of God who gave you talent and ability; to him, as the one who develops that God-gift. He shows you, in his interest manifested in the work you do, how much there is at stake in what you endeavor. He looks at you in many lights to discover if you possess what will make a musician, judging you by that stern principle that expects little return from little ability. The ivory carving can be made only from the ivory tusk. Thus are you judged; as a student, as a home-member, as a worker, as a possessor of talent, and as a unit in the great human family. You cannot afford to be forgetful of all these things. It is the importance of the personality in a student that caused me to dwell upon it at such length.

Regularity and punctuality are potent factors in lesson-taking. Regularity means the lesson taken when lesson day comes; it means no long breaks every now and then, no excuses offered for the purpose of avoiding a recitation; it means lesson-time honored as such; little duties performed when it is time, not put off until a mountain of them frighten the culprit. Many pupils ruin all their prospects for a successful art career by becoming so desultory and irregular in their study that no connection exists between the employment of to-day and that of yesterday. If you intend to study one year, see that you do fiftytwo weeks of conscientious work. Who is faithful in little things may be trusted with greater cares. Through punctuality you receive all the time due you at the lesson-hour. What is lost through the student's negligence should be the student's loss. To speak, however, of such possessions as regularity and punctuality in matters musical, means that one should apply these desirable qualities in all affairs of life. Possessing them, one cannot avoid doing this. They are personal qualifications that would manifest themselves in any situation. The scientist Faraday, when a boy, wrote to Sir Humphry Davy asking to be given employment in the laboratory, where he could prosecute in proper manner the studies he had already begun. Davy read the letter to a friend, asking what was best to do. "Set him to washing apparatuses," was the reply; "if he is willing to do that well, he may amount to something."

The teacher lies undeveloped in the student. All of you should remember this. To-day characterizes to-morrow. Never mistake the value of a willingness to work. It often does more than talent. Is it not in Victor Hugo's "Jean Valjean" that we find the character—a captive—who parts an iron bar by the use of a saw so small that it was contained in a copper coin which served as a sheath? With the cutting tool of little talent men make their way through barriers apparently impassable.

There is one other topic that naturally finds its place in this chapter; a few words concerning it will be sufficient. I refer to the student's judgment of the teacher. That judgment is always an

over-estimation at first, if there is mutual sympathy; otherwise not. It must be remembered that the instructor is to be judged in a dual way-in his art and apart from it. If he be a true artist these two conditions are never separate, but impress us as being two strong lights in one individuality. So closely are they blended in most instances that separation is impossible, yet each half of the personality has its distinctions, and one is antithetic to the other. The entire influence of an instructor is deep and far-reaching. If he be true and ever watchful for your well-being, giving the quintessence of his experience in life and art to the good of your cause, thinking, planning, wondering what will aid you in the best and most consistent way, considering your future as he can determine it from the present, and making the foundation of your intellectual edifice strong and lasting, do you not owe him a debt of gratitude beyond repaying?

In a few words, I will tell you how an educator proceeds in his task. A student presents himself. The teacher looks at the mind, learns its good points, sees where it has been strengthened, where distorted. He does this as one would examine a site for the erection of a cathedral. Then the teacher begins to lay the foundation, having first cleared away what may be a hindrance. The foundation, firm and strong, is builded, not quickly, but patiently, with care, and frequently tested.

Above the crypt the church proper begins to appear, slowly, to be sure, but promising in its outlines the size and beauty of the whole. Here there is seen a buttress to give strength, there a moulding for ornament and use; here a window lets in light from above to the foundation, which must never be forgotten, because it supports all: there a pointed arch gives admission and lends support. Sober ornamentation is the only embellishment, because nothing is admitted that has not some use. Now we reach the clear-story through which the light steals and drops like a benediction upon the aisles and in the chapels. How holy it all seems, now that it nears completion! Now it is finished, and worshipers come in with steps that bespeak the hallowed ground. How perfect all is! The distant vaulting is sombre. About the pillars shadows lie, through the windows light steals, softened by the wonderful colors through which it passes. Here a row of columns, each carved in exquisite detail; there an arcade, the spandrels of which are filled with delicate figuring that bewilders with its beauty. Here, within, is the altar, the heart of all, dedicated to God. Yonder the delicate spire reaches up to bear the messages of the heart to heaven!

CHAPTER XVIII.

GIVING LESSONS.

The teacher must know how to explain, how to persuade, how to convince. He must possess talent for communication, as well as extreme fitness for studying and seizing not only the variable aptitudes of his pupil, but the character and inner thought as well. He must know if the student is sensible to encouragement, if a kindly spoken word stimulates him. He must know how to distribute blame and praise, how to make the pupil love his work and inspire him with faith and endeavor. This is the duty of a skillful teacher.—Marmontel.

The first impressions mankind receive of you will be very difficult to eradicate. How unhappy, therefore, must it be to fix your character in life before you can possibly know its value, or weigh the consequences of those actions which are to establish your future reputation!

—Henry Fielding.

To accept the guidance of an education is to accept a sacred trust. The motive for giving lessons must ever be equal to the most exalted desire for receiving them. Think, then, as you approach the threshold, over which you step into the domain of the instructor, of all that must find its being and union in you ere you are worthy and qualified for the teacher's duties. He must be of the world, well versed in all that which unites to make the common mind; he must not be shut up within the confines of his art, but must possess a special education so tempered by general themes that he may see and make use of all its

applications. Lacking this entrance to the com mon mind, he at once stamps himself as one who suffers from intellectual inferiority. Do you, who are striving with all your strength in the field of music, really know what is your relationship to art? You study the works of the great composers, read and ponder upon their lives, try to build up their individualities about yourself; little by little a semblance of their world is made evident to you. Learning how they have toiled teaches you how to toil. You gather encouragement and aid from all you learn about them. But even with all this you may fail ever to consider your proper place in music, having a longing, which you hardly dare admit to yourself, that a day shall come when you shall be as one of these, occupying a place above men, an exemplar to those who regard you. If this sweet dream is your ambition, cherish it, but let it not be too dear a hope. The great army of music students, to which you belong, moves onward only to be forgotten after having excited a passing notice. The young music teacher possessing ordinary talent and not afraid of work occupies a unique position entirely apart from that of the man of genius. The one is to be a missionary, the other a leader; one is to point out the way, the other to make it for himself and for those who follow him. Understand that your place in art is not so exalted that your name shall become a household word. Nature is a rigid economist in the making of the genius, and fashions but few at a time. The chances are that you are not one of them.

You are not to regard your pupils merely as the future teachers in music. They are to be much more; all of which must be considered. When vou give instruction, remember that you are a critical listener, a friendly adviser, a cheerful helper; that you must pay heed not only to the music of your pupil but to the mind-change that goes on every moment; of the thought, the wonder, the perplexity, the embarrassment that constantly exist. If a student recites in a way unworthy of himself through being ill at ease or a prey to nervous fear, you must, by your own imperturbed presence, know how to restrain and make disappear this harmful condition, and do it, too, in a way that leaves your motive unsuspected by the student at your side. Keep it ever in mind that you are in honor bound to be, before all else, a friend to your pupil. Sympathize; never be arrogant; never ridicule for the sake of that comparison which needs no clearer delineation on my part:

The spirit of great I and little you should never enter lesson giving. Being yourself a student in those far-reaching lessons of humanity brought home to you in your own education, learn to apply them, in all good-will and charity, to those who are struggling on the path along which

you stumbled not long ago. In so doing you set an example that others shall follow; hence, you perpetuate a good. The young teacher works in a peculiar field. He is called upon to elevate others while he is yet struggling upward himself. Hence, much that he does is tentative, or, at best, done through the advice of some one more experienced than himself. To teach well, one must grow to it. The ability comes only through a natural development, and the result is conditioned, first by the nature of the individual; next, by the field in which he works; and lastly, by what he has determined to become.

The art of teaching has many severe rules; it demands multiple qualifications, perfects itself only with long practice, depends not upon theoretically constructed dogmas, but upon truths drawn from observation which has begun early and never discontinued.

In the first years of your teaching you will learn more than in your studenthood. You should make a study of every pupil you have, judged from the many standpoints we have already talked about. Take note of all development. Try to put yourself in unison with their thought-train. Consider all their queries, try to find out why the question is asked; some of them are very unexpected, and suggestive of a great deal that oftentimes will teach not only the pupil, but you as well. Make a record of all these matters. They are opportunities.

If you let them slip by they shall never return. The best work you can do as a student will be when you have first become a teacher, and this is the time when you should study with the utmost care, for your opportunities will have increased tenfold. Make the most of them. Later on it will be too late, for you may be so busy in your professional work as to have very little or no time for your own study. Read Longfellow's "Kavanah," and think of its moral.

When a pupil asks you a question, show yourself immediately willing to consider it; not only that the pupil may receive the desired information, but to show him that you are inclined, nay, willing, to give thought to the questions that arise in him as he takes his first steps on the pathway of art education. All such attention, which costs you nothing and brings great return to him who receives it, seems to strengthen the bond of sympathy and reliance which is a fundamental necessity in all education. Receive a ludicrous query with all seriousness. A derisive laugh always wounds, and the wound seldom heals.

Teachers appeal strongly to their students in two ways; first, in what they say; secondly, in what they are. The life you lead has a most potent influence upon those with whom you have formed relationships. Never lose sight of the fact that no action is so insignificant as to be impotent. Hence be worthy and trustworthy. Nothing we

do or say is powerless. Consider in your students their life in music and out of it; endeavor for their sakes to unify them; without this union existence is warped and thrown out of shape by contending influences.

A great care, in teaching, and yet it is a great pleasure, is centred in the education of children. To watch their eager questionings, their looks of wonder, to see the lights and shadows play over their features, is to behold a creation. Do you know what children are? Coming generations of kings and queens, orators and statesmen, poets and philanthropists. All the wonders of to-day exist in them, but magnified, for they will be greater. Who saw Faraday the scientist in the little lad who played about Manchester Square? Who thought the name of Carl von Linné would be known in these times, as they watched him, when a child, clutch the flowers which his father twined about the cradle of the little one? Study your children. They are wonderful little beings; tiny lakes at the mountain-foot of life, in which there is reflected every movement of the world above. And deep within the consciousness of their early life sink the scenes about them. Some day the tiny heart shall throb louder, faster; animated by a power that has slumbered for long, but now is awakened. All at once the little one becomes conscious of what it has held in reflection during the brief morning of life, to which the

middle years shall be the sermon and the closing days the benediction. As if moved by some deep and noble feeling of independence, it begins to strive for itself. Then the world must submit.

It is not possible to be too careful in the training of children-pupils. Every act, every word means something to them. They may misinterpret, but they nevertheless draw a conclusion. Even if they fail to manifest the result of their reasoning, it exists. Watch the little one as it ponders in its own meditative way. It goes quietly to mother and, in the most sacred of all confidence that exists, it entrusts its secret or asks its wonderquestion.

When children think within the circle of their intelligence, conclusions are reached with lightning rapidity. Outside of that circle they are strangers. Hence it must be remembered that in teaching children no great fund of recollection exists upon which one may draw for comparison and example. One must keep within their circle, infuse tasks with the spirit of pleasure, send them wonder-hunting, and a great result will be the recompense. But lack of thought for all these things, impatience, want of care, lack of respect for individuality make the little learner appear unintelligent, when really it is keenly alive with intelligence; stupid, when in truth it is naturally a stranger to stupidity; unwilling, when in its heart there lies a burning desire to please, if you will but tell it how. Do not, in your wisdom, put yourself out of reach. When you watch the ant carry a sand-grain you do not climb a tree for a point of observation. A child, learning, is a tiny being, carrying its burden. Come down from your height and watch it, give it aid and a pleasant word.

You cannot teach with success and think only of the present. Keep in view, if but in dim outline, the probable future of your students. You will then build wisely. Your own study and training will have supplied you with much that can be of use to you when the teacher's place has been reached. In the course of study you have followed there will be the nucleus of others; but not what may be used in its entirety, for, as no two minds are alike, they cannot in consequence be trained in the same way. The only method by which you can teach is the method your pupil's individual tendencies demand. Students, like the rest of mankind, are not all cast in one mould.

You cannot escape making mistakes in the first years of your teaching. Let each of them be a lesson to you. As the first case of the young physician defies all his books, so, too, the first pupils who come to you will seem to set at naught every theoretic principle you may have previously formed on the art of teaching. Make a record of all the failures you make in giving instruction. Examine

them, converse about them with others whose opinion and judgment are to be relied upon; weigh and consider; but never cease to be observant, so that you may learn from occurrences. What comes directly, at first hand, is trustworthy. This is why one may advise the reading of books by such authors as George Borrow.

The more true friendship exists between you and your pupils the better will you work together. It must be friendship that springs from a common interest, fused with respect and never weakened by undue familiarity. Having once sunk into frivolity it can never be raised again. No one is so unjust, so unreasonable, so great a tyrant as a pupil who has been allowed to abuse personal liberty. Never let this evil be committed about you. Perhaps you would naturally be on the alert to prevent its occurrence. My only reason for touching upon the theme is this: that it is a situation which very easily takes birth, especially in the first years of teaching. Kindness, watchfulness, and a firm will are the only means for avoiding it.

You know how to approach a student who is younger than yourself. It may happen that among those who work with you, there shall be some who are your seniors. Only seriousness on your part will inspire in them respect and desire to learn from you. They will not willingly sit before you unless you honor the charge with all

the earnestness it deserves. A pupil's faith in you is a trust. Never dishonor it.

Watch fine instructors as they work with their students. Nothing can teach you more. Put reliance in what you learn from observation. It is gold that you yourself have taken from the mine.

What should be your thought as you listen to a recitation? This: Here am I who, having wandered a little way up the mountain-path of art, begin to see and understand where I am. I have learned well the way, and wander freely back and forth upon it; while daily as I strive I go a little farther. Here, beside me, as I come back to the threshold of the journey, is a little one who, too, would travel where I have been. Its strength is untried, but its hope is boundless. It puts its hand in mine and looks trustingly to me to show the way. How else can I receive its confidence than with a heartfelt gratitude for its trust in me? With a prayer that I may never falter in my duty, I lead the way. I watch the first steps, taken timidly yet hopefully. I suit my pace to that of my untried companion, never hastening, speaking always the cheerful word, leading here, pushing forward there. Now I must move slowly, for steps are timid and I must respect them while gently urging onward. Now they become faster! My little companion runs on merrily! It is strong! It grows braver with every movement, and gains in independence at every step! Now it is in the

youthhood of its travel, and shall soon leave me to journey alone or with another who has been farther on the way than I. How shall I dismiss it? With a benediction, for that is its due.

"All the rivers run into the sea; yet the sea is not full; unto the place from whence the rivers come, thither they return again."

PART V.-SURROUNDINGS.

CHAPTER XIX.

CHARACTER AND CHARACTER-BUILDING.

I wonder more at the moral law within a man than the starry firmament without him.—Kant.

What a man does tells what he is. Behavior is constantly revealing us. It is the blossoming "Only what we have wrought into of motive. our character during life," says Humboldt, "can we take with us into the other world." There is not a day that character within us does not alter. Shall to-morrow find us better than to-day, or shall we have slipped back a step or two? This must be the guiding thought as we busy ourselves about the edifice that on the last day of life shall be a wonder-work of good, or a ruin. Every act of right, of justice, of good; every pure thought, every bit of worthy striving toward the attainment of what is better shall lend firmness to it. They shall be as blocks of marble, strengthening and making more perfect the temple of life, which is our dwelling.

No worthy calling exists that does not open up

numberless channels for character-formation. None are more wonderful in their suggestiveness than art, which is so beautiful, so ennobling, so astonishing in its revelations. It will be strange indeed if in your active life in music you do not constantly discover a multitude of themes that shall turn your thoughts back upon yourself, to question as to motive and example. To motive, in demanding why you act; to example, in asking how much power that action shall assume. Great art comes from God. It should lead back to Him. It is given to the world that it may be accepted by men and lead them whence it came. Nothing should be forged with greater care than character, that it may become a solid monument of firmness. What is that forging? Earnest inquiry and endeavor. All great workers labor better than they know. Some day there shall come the manifestation of what they have done. Like the flowers of the Agave, the endeavor of a noble mind looms in its florescence far above its lowly beginning. Yet from the time of this beginning there has collected the stores of food that give birth and color to the blossom. All great deeds have their inception in tiny thoughts, and deeds themselves are but these tiny thoughts developed for all there is in them

As in teaching one must stoop to the level of the intelligence that one is rearing, so, too, must we come down to the level of the little duties that make the world of art and of life. Those are good words by Frau von Goethe, the poet's mother, for there dwells about them the aroma of content, the spirit of a lofty presence; and full of truth, because, as you will see, they apply to every duty that falls to our hands, and to every condition in which those hands may dwell:—

"A grain of brain more or less, perhaps, and thou wouldst have been a very ordinary man, for where there is nothing within, nothing can come out. The gift which God has given me is a lively descriptive power of all things that come within my knowledge, great and small, truth and romance, and so on. As soon as I enter a circle, all are bright and cheerful while I narrate. I always make a friendly face which pleases people and costs nothing. I cherish life while yet the taper glows, seek for no thorns, snatch the little joys, stoop if the doors are low; if I can push the stone out of the way, do so; if it is too heavy, go around it, and thus every day I find something that rejoices me; and the keystone belief in God, that makes my heart glad, and my countenance joyous. I know that it is well with me and mine, and that the leaves do not even wither, to say nothing of the stem."

Character is forged in doing little things. The only care in all we do is that it be well done. As men illumine the arts they serve by painting wonderful pictures, writing great poems, composing

soulful music, so we all-of great and little talent —illumine life, which we all serve, by doing well the duty that it is our place to do. If it is tilling the soil, it must be so done that nature can work in it; if writing poems, they must be so written that they bear the stamp of the poet's mind and soul. Duty exists that it may be done well. He who does his work in a slovenly manner is doomed to show that trait in all he performs. A clergyman, speaking to me of one of his young men who was about to enter college, said-"his greatest failing is that he finishes nothing." Work never completed means an aimless, fruitless life. No one can afford this. Daniel Spofford, a Boston merchant, began life as a blacksmith's apprentice. In one of his journals he wrote this sentence: "Resolved to do work for my employer as faithfully as if I were doing everything for myself." Less than a score of words, but enough to give the name of their author a niche in the memory of all of us. Of the same intensity are the words of John McCullough, spoken after his name was known as that of a great actor. When a boy, he worked in Philadelphia with an uncle, who taught him chair making. That he mastered the trade may be learned from his own words-"I determined to make a good chair, and I did it."

You, students and teachers, know that music constantly appeals to nobility. Why? Because it is noble itself. All your character must be equal

to it. How can you guide the education of a child unless you know that only a part of the influence exerted by you will find its application in music; that your power over the life of your charge reaches, in its ramifications, every part of the domain of intelligence and action? This is a serious thought. It throws a solemnity about the office of the instructor. Character building is so sacred a duty that we have not the right to disregard it. The life edifice goes on building. If there is no master-workman present, how shall it fare? Was it not Jules Michelet who wrote that it was his custom to subject himself, every night, to a thorough examination of conscience, to the end that he might not be in ignorance as to how he stood with the day gone by? It is this close scrutiny that makes life yield all it has of good. In the weft and warp of life there may be as many threads of gold as we would have. It is only necessary to put them there. Every name I have used in this and others of these chats is a proof that this is true.

One of the first duties of a teacher is to seek and lead forth character from those about him. When he promises to guide an education he cannot except this condition. He does not succeed simply by talking about character, but by appealing to it in such a way that the consciousness of that appeal is not painfully evident above the end to which it is the means of approach. Consider what a place you occupy as an instructor. There

are many minds into which you are trusted to drop the seed you deem proper for each of them. How wisely must you choose! If you give to each of your students but one single thought daily on which to ponder, how many shall they amount to in years? This query of mine recalls an incident about that keen-witted writer, Sydney Smith. He is said to have cut the following from a newspaper and preserved it as a rule and guide in life:—

"When you rise in the morning, form a resolution to make the day a happy one to a fellowcreature. It is easily done; a left-off garment to the man who needs it, a kind word to the sorrowful, an encouraging expression to the strivingtrifles in themselves as light as air-will do it, at least for twenty-four hours. And if you are young, depend upon it, it will tell on you when you are old; and if you are old, rest assured it will send you gently and happily down the stream of time to eternity. By the most simple and arithmetical sum look at the result. If you send one person, only one, happily through each day, that makes three hundred and sixty-five in the course of a year. And, supposing you live forty years only after you commence that course of medicine, you have made fourteen thousand six hundred beings happy-at all events for a time."

This, if not possible with every one, is none the less a bit of calculation very pertinent in its suggestiveness.

In a baccalaureate sermon before a graduating class at Harvard College, the Rev. Andrew Peabody said: "You crave what is called success, and I heartily wish it may be yours; but what you want is the consciousness of success, and I do not think that you can have this if there is anything within you short of upright principle, of an integrity which you would not part with for the world. But while strength of body and strength of mind are of ethical value beyond estimate, they are of use, not as substitutes for moral principle, but as its allies and tributaries; and I know of no moral principle worth contending for except that which is based upon moral distinctions considered as necessary, intrinsic, inevitable, coeternal with God himself. In almost every instance in which you have a moral decision to make you know as well just what you ought to do as you know the circumstances which call for your decision."

Think of character from two standpoints; as continually modifying you from the influence of all there is about you, and as constantly modifying others through your instrumentality. You will then understand its place in the life of a musician who may be a teacher of limited talent and influence, or an artist who has it in his power to bring the world to a consideration of his doings. This is a possession that exists quite apart from condition. We may do without culture and education, but we cannot do without character. There

are multitudinous human beings who live good lives in lowly spheres who never suspect the existence of that ethical training which enters into education. But neither those who possess it nor those who do not can escape the duty of giving heed to character-building. It has its place for him who shall never go beyond the confines of his native village, for him who shall figure in many acts on the stage of life. "Epics may be written in prose as well as in verse," said Sancho Panza. Well may it be said not less truly, epics may be lived in the most lowly life. Many, unseen and unobserved, live most nobly. Their death-knell is a tone so rich, so pure, so loud that the world is startled by its reverberations.

Worth does not manifest itself in a spasmodic way, but shows itself in all actions, great and small. In watching the evolution of character and education in those whom you teach, see that their union does not escape you. The guiding rule in the construction of all great architectural works is to admit nothing that has not value. Life, like education, moves from seed planting to harvest; the one conditions the other. It begins in simplicity, ends in the combination of many details. Like the growth of the column in Greek architecture, the beautiful evolves from the simple. You cannot fail to gather a lesson or a comparison from the story of these columns; it is so beautiful and so suggestive that I deem no apology

necessary for presenting it to you. Try to trace in it the growth of education and the growth of life. It is the story as Vitruvius tells it.

Doros, King of Peloponnesus, having had a temple erected to Juno, in Argos, it was built by chance in the manner which we call Doric; afterward, in several other towns, other temples were built in this same order, having no established rule for the proportion of their architecture. About the same period the Athenians established several colonies in Asia Minor under the guidance of Ion, and they called the country which he occupied Ionia. These colonists built Doric temples there at first, of which the chief was that of Apollo, but as they did not know what proportion to give to the columns, they sought the means of making them at once strong enough to sustain the building and of rendering them at the same time agreeable to the eye. For this they took the measure of a man's foot as the sixth part of his height, and on this measure formed the column, giving it six diameters.

[So education that best befits us for what we should be is strong and unadorned with over-much ornamentation. Begun, perhaps, in uncertainty, it at last assumes just and perfect proportions. Simple in its character, it has, nevertheless, great durability and is the Doric.]

Some time afterward, wishing to build a temple to Diana, they endeavored to find a new method equally beautiful and more appropriate to their purpose. They imitated the delicacy of a woman's form; they heightened the columns, gave them a base like the twisted cords which bind a sandal; they carved volutes in the capital to represent that portion of the hair which falls to the right and left of the head; they put circles and rings on the columns to imitate the rest of the hair which is braided and caught up on the back of women's heads; and by flutings they imitated the folds of the dress. And this order, invented by the Ionians, took the name of Ionic.

[Lending to the Doric simplicity of what is chief and fundamental in the knowledge we gain, all else that comes in our search after wisdom, we see the edifice assume more graceful proportions; there is ornament here and there; but the foundation is none the less equal to all that raises itself in glory above it. This is Ionic.]

The Corinthian column represents the delicacy of the young girl, at the age when the figure is slender and best suited to the display of ornaments which may add to her natural beauty. The invention of its capital is due to the following incident: A young girl of Corinth, who was about to marry, having died, her nurse placed some little vases, which she had been fond of during her life, in a basket on her tomb, and, in order that the weather should not spoil them, she placed a tile on the basket. This, having been laid accidentally

over an acanthus root, it came to pass when the leaves began to grow, that the stems of the plant crept up the sides of the basket, and meeting the corners of the tile, were forced to curve downward and to take the form of volutes. Callimachus, a sculptor and architect, struck by the harmonious result, imitated it in the capitals of columns which he subsequently made in Corinth, establishing on this model the proportions of the Corinthian order.

[About all we acquire as character, through education, thought twines; it droops in graceful folds, creeps into every crevice and takes up its abode; adorning what is the plainer framework. It is the acanthus vine that reaches from its foothold in earth up the column of life to the capital which, in the end, shall crown the work. It adds not grace alone but glory. It lessens not the strength but makes all more beautiful. And this is the teaching that comes from the column of Callimachus.]

CHAPTER XX.

FRIENDS AND FRIENDSHIP.

In the choice of a dog or of a horse we exercise the greatest care; we inquire into its pedigree, its training and its character; and yet we too often leave the selection of our friends—which is of infinitely greater importance, by whom our whole life will be more or less influenced either for good or evil—almost to chance.—Sir John Lubbock.

It is sixty-eight years ago to-morrow since Mendelssohn wrote from Lucerne a letter to Wilhelm Taubert. It is before me, filling the room with its aroma; arousing in me the mood which the author enjoyed as he composed it. I call it a beautiful letter, because it presents to my mind the picture of a bud—the bud of newly-made acquaintance—that is about to burst into the pure and fragrant blossom of friendship. Read it through with me, then come back to its beginning, and select here and there a gem of thought for consideration. Think of yourself writing and receiving such a letter, and think, too, what would be the expression of your sentiment in a similar circumstance. "What a source of pleasure it is, and how cheering, to know there is another musician in the world who has the same purposes and aspirations, and who follows the same path as yourself. . . Your songs, therefore, gave me especial pleasure, because I could gather from them that you must be a genuine musician, and so let us mutually stretch out our hands across the mountains." Mendelssohn was of keen vision, for he saw in the songs to which he refers not only Taubert the musician, but Taubert the man, for he writes, "Your songs have pronounced your name clearly and plainly; they also disclose what you think and what you are." What we think and what we are determine the strength and intensity of whatever friendships we may form. In all affairs of life, however great or small, we are judged not by our length, but by our breadth; not by word, but by motive; not by condition, but by intention.

Have you ever wondered why you made the relationships that are dear to you? Why, of all the many personalities that have come before you in the years of your life, you have chanced, here and there, upon one which seems to you worthy of self-election to your friendship? Perhaps you think friendship too sacred to be thus placed under the scalpel and cut apart, that we may view its organization, yet friendship thus treated returns to the analyst many bits of knowledge concerning itself that tend to make plainer to him the sacredness of its mission. Every meeting of people should give rise to a common good. May it become a trite expression—give good and get good. It would teach us how to smooth many a rough place; how to go around when we cannot go over.

It may not be among musicians that you discover all your choicest friends. I sincerely hope that a great many of them will not be musicians, for friendly introduction to other walks and ways of life must bring you both peace and wisdom. The former is the atmosphere of friendship, the latter its lesson, if you will but draw it. By intimate relation with others we are taught; and here I mean taught to have its fullest signification. Certain atmospheres sharpen every faculty we possess; we become keenly alive, and seize upon things that ordinarily we could not recognize. One adopts methods and moods that have been put to the test by others in their works and way of life, and lo! they find an application in his. And he finds the reason to be this—he adopted and applied them in the proper spirit. It is finding in another what we would be that incites us to friend-choosing. It may be a book; that is why books inspire, act as incentives to striving, and admit the presence of this possession outside of the family of mankind. This is why property dominates the soul; there is something of the possessor in all that belongs to him, and almost unconsciously we transfer the qualities and presence of the one to the other

[Perhaps you deem this chat unnecessary, unless I connect it directly with your musical life. I leave that to you to do; you will then become

discoverers in a wonderful field. I have kept it in mind from the beginning, and it shall be my means to the end of these talks, merely to busy myself about hint-giving, leaving you to choose, to try, to draw inferences, to make original application of anything you find here. Further than this, I desire it to arouse thought in you, make you able to look within as well as without; to show you that life is what we make of it. Thus it always has been and ever shall be. The friendship that exists between me and all of you leads me to say this here, rather than in the preface, where, of course, we but begin our acquaintance. Music is so wide a field wherein you may wander, it touches upon so many other domains across the border lands of which you may step, that the way and means for forming endless relationships lie thick about you. Perhaps you are not accustomed to the strangeness of your surroundings. While as yet you scarcely know where to linger, where to wander, a friendly hint-giving may bear its good. Let this be the friendship between us, and in the world you make for yourselves give as much as you would receive. Let not the rut of your life be so deep and narrow that you cannot now and then look up from it. Outside, there may be some one you can help—give that assistance; outside, there may be something you want, be worthy of it. Never lose it from mind that you are to be much more than musicians; that noble, self-reliant

toil is the price you must pay for all you get. With this before you, you cannot fail to win your measure of success.]

Friendship is a spiritual possession to be cared for in a material world. Who would violate the sacredness of so great a trust? Who would give the wound that shall never heal? We would not receive them; why give them? Emerson's broadminded spirit of freedom and tolerance shows itself nowhere with greater force than in his description of a friend: "A friend is a person with whom I may be sincere. Before him I may think aloud. I am arrived at last in the presence of a man so real and equal that I may drop even those undermost garments of dissimulation, courtesy, and second-thought, which men never put off, and may deal with him with the simplicity and wholeness with which one chemical atom meets another." Friendship draws from us what there is of the best within; for in friendship there is religion. Its existence demands no explanation, for it explains itself. Samuel Rogers tells us that throughout life he continued to make new friends, that he might not be alone in the evening of his life. Learning the worth and cheer of kindred beings, he could not step out from life without their helpful presence.

I have said that you shall not find all your friends among those of your calling. Why should

you? "Some seem to make a man a friend, or try to do so, because he lives near, because he is in the same business, travels on the same line of railway, or for some other trivial reason. There cannot be a greater mistake. If our friends are badly chosen they will inevitably drag us down; if well they will raise us up."

Friendship violated is nobility defiled, robbed and plundered. But the statement loses force, for one cannot imagine friendship cutting the figure of a highwayman. A good study for you of this circle is the friendly relationships that have been made by great men. Consider in them—but more in yourself and those about you—the mutual influence. That is the key to all. Remember your position as student and teacher, that you form friendships above and below. Be true to both relations.

"Withhold not good from them to whom it is due when it is in the power of thy hand to do it."

CHAPTER XXI.

HOME AND SURROUNDINGS.

The best way appears to surround ourselves whenever it can be conveniently done, with whatever we know by experience to be favorable to our work.—Philip Gilbert Hamerton.

Home fashions character. Home individualizes. Home is the centre of all activity; the place from which we go forth to all our relationships. You all know that custom of the Bach family to come together and "make music;" how Johann Sebastian and his wife Anna Magdalena aided one another in arranging home music festivals. One cannot read the life of Bach without dwelling fondly on the scenes in the domestic circle of the Leipzig Cantor. Writing once to his friend Erdmann, he said of his children, "they are born musicians, and I can assure you that even now I can arrange a concert of my own family." a busy scene it must have been-part copying, rehearsing and getting ready for their musicmaking! Turning to Mendelssohn we see the Sunday morning gatherings at which "Little Felix" was conductor, thus learning of the very spirit of music, and drinking in at the same time its secret ways and teachings. In these two

instances music was propitiously practiced in the home. It has been and is, to-day, quite different with others. Schumann, haunted by the ghost, Jurisprudence, is always a sad and depressing sight; so William Holman Hunt, led to brush and canvas by the stern behest of genius, could not, in honor to his great God-gift, be content in not striving to multiply the talents he possessed. Did you ever read Carlyle's "Schiller" and ponder upon these words of the German poet? "A singular miscalculation of Nature had combined my poetical tendencies with the place of my birth. Any disposition to poetry did violence to the laws of the institution where I was educated, and contradicted the plan of its founder. For eight years my enthusiasm struggled with military discipline; but the passion for poetry is vehement and fiery as a first love. What discipline was meant to extinguish, it blew into a flame. To escape from arrangements that tortured me, my heart sought refuge in the world of ideas, when as yet I was unacquainted with the world of realities from which iron bars excluded me." This imprisonment which Schiller suffered is a depressing picture, but there is no doubt that Carlyle speaks truly in what he says of it: "But this, too, had its wholesome influences on him; for there is in genius that alchemy which converts all metals into gold; which from suffering educes strength, from error clearer wisdom, from all things good."

Individuality is fashioned by suffering. Only when there is present in the sufferer an unconquerable determination to carry out the behests of genius, in the face of any conceivable opposition, does the man rise superior to his surroundings. History has on its pages a long list of names, every one of which shows us the picture of a personality that was made stronger by its antagonistic surroundings, more determined than ever to be true to the one strong motive that makes life worth living.

No sphere of activity is so insignificant that it is not influenced to a certain extent by those who make the world of him who guides it. You will find this true in your music life. However limited a world music may be to you, however limited your talent, its endeavor and accomplishment will be influenced by all that surrounds you; chiefly by your home-life and by your friendships. At home you find the place of your activity. It is the scene of your studenthood. The moment you begin to study music at home, with the intent of making it your life-work, you are planting in a little space a seed that may become a very great tree. You will naturally put into music in the beginning the thoughts and habits that many years of home-life have put within you. You will notice from the first that the music you study begins at once to modify your home activity. It requires the time you have previously given to many other matters. It will require that you spend bits of

spare time in certain lines of thought hitherto uncultivated by you. It will lead you to form new relationships with people, objects, places and studies. There will suddenly spring up around you a world so unlike the one in which your thoughts and actions have heretofore dwelt that at first you will be bewildered. As in speaking a foreign language, muscles of the articulating organs are employed that are not required in the mother-tongue, so in building up within your home life the temple of music, in which you determine henceforth to labor, you will find that new lines of activity are demanded; new lines of thought are brought into being; parts of the brain that have hitherto remained dormant now begin to struggle with the load that is suddenly imposed upon them. All this strangeness stupefies the young wanderer; he finds his forces overburdened, and as a consequence he is unable to act. Lessons are assigned him to learn in this and that topic, he hears a lecture to-day, goes to the performance of an oratorio to-morrow, and returns from these to his lessons with the brain in a whirl. The first year of study-time finds a homely comparison in the packing of a trunk. At first all is a jumble; things are taken out and arranged again with more method, but a little time soon shows that many things frequently required are at the bottom and others seldom wanted at the top. A third arrangement modifies the errors of the first and second attempts; with further practice every object finds its place and is always at hand when needed.

In first taking upon yourselves the duties that serious music study involves, you will find that an entire rearrangement of all the resources you command is necessary in order that you may admit to your daily thoughts this new theme for consideration. In many of its demands you will find that the customs of home-life must be modified. Others about you may not understand or recognize this as quickly as you, and at once there will spring upon you the fact that only your own decision can so arrange all, that the new study shall not suffer. When you find that by your own decision you must depart from this or that custom of home or of friendship, keep it in mind that to decide any matter, however simple, demands fair judgment. You cannot make a serious study of music in your home without influencing, to a considerable degree, the home-life of all about you. Perhaps, heretofore, you have spent much time in social relations with those of your fireside; now the greater part of that time must be given to music, and a link in the family chain is missing or is attached but now and then. Perhaps it has been your custom to play a multitude of pieces that please anybody out of music-world; but the new study recognizes none of them, and one by

one you give them up. But not so do those about you. They all clamor for the music you have made it a custom to play; they take it in astonishment that you will not or cannot do so now. The new music you have taken up does not satisfy them. It is of an idiom they do not understand; another break in the family chain. Previously you have spent no little of your spare time with friends in pastimes; now your study demands part of that spare time for consideration of a suggested side study that you may pursue with advantage to your special work; still another change in your surroundings.

You may justly say that what others lose in these ways is at the price of your own sacrifice; and it is true. But consider what they sacrifice that you may become a musician. There is your absence from the family circle, perhaps for months together, while in some distant city you build about yourself the new world that shall fashion all your future activity and your character. If you pass your student days at home there are friends about you to lend cheering words and sympathy that your work may seem to go on the better. Many a mother, I am sure, longing for a day of quiet, patiently endures the din of several hours' piano playing that the son or daughter may miss nothing of the benefit that should come from the next lesson. No one knows how many times this and similar situations come into being during an extensive course of music study. Never dishonor or disregard these little sacrifices.

To students who follow music study in the face of opposition one must give sympathy, help, and a cheering word. The worst and most distressing form of discouragement is that generated at home by those who follow close upon the heels of one of their number who endeavors with all ambition to succeed, meeting every attempt with uncheering words, throwing the cold water of an hypochondriac's opinion on every little success that lends hope to the worker, forever withholding sympathy when the one that works alone craves a word of encouragement. No parent has any moral right to allow a son or daughter to undertake a serious study of art unless they give unbounded help and sympathy, watching their worker as the secrets of the great study are learned. It should be "yes" or "no" in the beginning. If it is "yes" no help should be withheld that it is within their power to grant; if "no" it should be final. One full of genius and ambition knows how to meet determined opposition. The censurable part of the proceeding is a half "yes" followed up by endless discouragement shown in petty ways.

Next to home, localities have great effect upon the mind. In Washington Irving's delightful volume—"Abbotsford and Newstead Abbey"— Scott says: "If I did not see the heather at least once a year I think I should die." Richard Jefferies' "Story of my Heart" abounds with the influence of surroundings and the thoughts that come from them. Surroundings, if they do not make the man, influence him to a wonderful extent. Hugh Miller tells us that-"the necessity which made me a quarryman taught me to be a geologist." That surroundings are reflected in personalities is amply proved in almost every biography, and the few whose power of isolation is so great that they seem to live totally oblivious to all that exists about them, only serve as examples that strengthen the rule. When surroundings are antagonistic to the life we would lead they must be altered or they will destroy. Look about you and see how potent in life are all the relationships you have formed with people and places. Without any one of them you would be different. You can neither add nor detract without changing the whole compound. How important then that all about you be in keeping with what is best in your endeavor! It is not the plane of life that you occupy but the nature of it that is potent in its effect. Speaking of the power of early impressions and the great need teachers have to consider them thoroughly, Archdeacon Farrar says :-

"I would impress upon those who are to be teachers the importance and the sacredness of their trust—so important and so sacred on account of the rapidity and the intensity of early impressions. When you are training a boy, as another has said before me, you are doing a thing of which you can never calculate the result or the continuance. Many of you have seen in Rome that bust of a boy which stands among the statues of the emperors. It interests you to know what manner of man that boy grew to be. You find the face in manhood transformed into the features of the Emperor Nero, the wild beast of St. John's Apocalypse, and, knowing that his early teachers were a barber and a dancer, you are not surprised. There are hundreds of stories in the biographies of great men which show that their whole lives have been influenced by the impressions of childhood. Almost in our own lifetime, Turner, pointing to a picture of Vandewelde's, said: 'That made me an artist.' He had seen it in his early youth. Ruskin tells us that his attention was first called to color by sitting on the floor alone, when a child, and examining the colors and patterns of the carpet. Charles Darwin's 'Voyage of the Beagle,' was inspired, when he was a boy, by the sight of a picture of a strange Indian plant."

One should every day become better acquainted with the inner self; study motives, thoughts, lines of action. One should become familiar with the hours as they go by and know how they are lived. "When you are alone you are going to be quiet; it is a good thing for you to have intervals of silence; when you know what silence is you will

fall down in adoration and burn incense to her." Being a close observer of your own life and of the world in which you live will make you more thoughtful, more tolerant, a better judge of motive. You will come to know how you and your surroundings may be made to harmonize. It will teach you how to be among companions when alone, and in solitude when society surrounds you. Sir Thomas Browne once wrote: "Unthinking heads who have not learned to be alone, are in prison to themselves if they be not with others; whereas, on the contrary, those whose thoughts are in a fair and hurry within, are sometimes fain to retire into company to be out of the crowd of themselves."

CHAPTER XXII.

HOME STUDIES.

"The true pleasures of home are not without, but within."—Sir John Lubbock.

My hour of inspiration—if that hour ever comes—is when the green log hisses upon the hearth, and the bright flame, brighter for the gloom of the chamber, rustles high up the chimney, and the coals drop tinkling down among the glowing heaps of ashes.—Hawthorne.

Home is where character forms. Home is where we learn to live. Here we find liberty and freedom that does not come to us when we are abroad. Home is solitude from the society of the world, it is also society from the solitude of the world. At home we learn to love the ticking of the clock, the brightness of the fireside, the sounds of voices. Simple objects of use and ornament acquire character to us when they occupy our homes. There is no arm-chair in the world just like the one you know so well, no clock that strikes the hour in just the same manner as the one you hear daily; no floors covered with mats and carpets that seem so eager to be warmth-giving as those on which your footsteps fall in home life.

Home is where we spend the morning of life, where we pass our student days; or where, after

wandering and absence, we hope to bring the fruits of our labor done in another field. We have already spoken of side studies. I do not intend, in this chat, to bring to your notice things essentially different from what we have hitherto talked about; but to point out in a few words how home studies tend to endear home to us, how they throw about us an aroma that is found nowhere else. The home studies we shall talk about are not all book studies.

Home is the root, trunk and branch of character formation. It is where individuality forms, where we gain the form, tendency and coloringmatter of our thought. As it is the real inner self, and not what we profess to be, that influences people in the end, it seems most fitting that the first and most important home study be that of self. Home is the first world. Study how you meet that world, how you impress it, how your influence acts upon it, how you may receive good from it and raise up good within it. Let it be the field in which you cultivate and test every noble trait of your nature. You shall never find more willing helpers, more sympathetic listeners than those with whom you sit about the hearth. None will be more keenly delighted in your success than they, none give more kindly aid in your troubles. Think how sacred is home, and you must recognize that there is a great duty toward it which you must perform. In the heart of

home lie all the traditions and memories, grave and gay, of a family, history handed down through years, perhaps through generations. It is in the home that we get our first lessons in characterstudy. As we and those about us manifest strength and weakness of will, so do we learn to conceive what is implied by a like strength and weakness. It is here that we learn to be tolerant of little errors, of simple wrongs that, ere long, must be met in the matter-of-fact world and considered in less kindly situations.

How to meet all these questions, how to solve them justly is a home study that only years of attention can exhaust, if, indeed, it can be exhausted. You must remember that some day you may be home-makers; it may become your duty to initiate others into the rites and traditions that give the clan spirit to our families. Study your place at home and how you occupy it. Sunshine costs nothing, and when the cloud comes think of the sunshine you have had and are yet to enjoy.

How shall you employ your odd minutes at home? As home is the centre of all activity, it is here that we have brought together everything necessary to us in our favorite employments. Hence, there is no better place to take up what I may style fragments of employment; no better place to make a common study of some one theme that promises interest to all. One of the best signs of the times is that strong movement carried

on by earnest men and women which has for its end the advancement and propagation of home reading. Perhaps many of you are thrown into the activity of musical life before having acquired much general education. You would like to gain knowledge in many lines of study that now you recognize only in desire. Odd minutes at home will help you. Adopt a course of reading as recommended by a Reading Circle, or, better still, by a friend who knows your needs and can assist you to advantage. As courses of reading are by no means desirable as education in themselves, they nevertheless make you familiar with many lines of thought and phases of intellectual life which may suggest to you something of direct personal good. "That kind of reading which begins with general pasture in a good library, and goes off, in course of time, into special lines, yet never leaves hold of general literature, seems to me by far the best."*

You make a statement that will not bear investigation when you say that you can find no time for reading at home, and the furtherance of a special line of study beyond music. It may be true that you cannot spend an hour or two daily in these avocations, but how about the minutes, where are they? We have already done a little calculation concerning them. Here is a place

^{*} Walter Besant.

where we may apply its results. Some one has made the computation that to read six pages daily amounts to two thousand two hundred pages in one year, or eleven volumes of two hundred pages each. Continue this to ten years or to a lifetime and picture the library you might possess of books you have read. Think much of fragments of time. It takes a whole year to add a ring to the tree.

I have been led to speak a good word about Reading Circles, because through their instrumentality so many have been led to take up special studies. People need to be guided into the highways of life. Following at home those lines of thought and action that bring forth the best within us and are upward leading, brings us good in manifold ways. A worthy life at home makes you a worthy worker in your profession, a worthy member of society, and of the nation of which you are a unit. If you would belong to an ennobling art put nobility into your practice of it. Home, profession and nation are three forms of society typified each by its individual members.

No little happening in the home is so trivial that a lesson may not be drawn from it. A child's exclamation of delight, a merry laugh, a sigh, have a cause. It is worth finding. Nothing can supplant the experience that is gained at the fireside. Be home students—by which I mean that you study homes. Many physicians are acute observers

of homes and home-life, and some of them are wise enough to ponder on the pictures they see; poetizing here, philosophizing there. It is a wonderful education, because it appeals equally to the heart and to the intelligence. Study home-life in the students you gather about you. They are tiny arcs of home circles, whose inclination may be made greater or less; see that through your influence it be not less. What is taken into the home as a theme for study has its influence, not on the student alone, but on all, because he, being made different by it, is accepted as different, and thus his influence is constantly changing. We are the sum total of our surroundings. Every thought forming within us changes the whole being. Surroundings develop these thoughts. A plant with its smiling blossoms is the bearer of cheer and brightness if taken into a dreary room. It would be a pleasant bit of wondering for you to indulge in-why plants bear bright flowers.

Outside, home is beautified by gifts of nature. Try to make friends among the trees and plants of your yard and garden. That is a charming bit of confidence we are admitted to in the books of Dr. Holmes, that tells us of his love for great elms; how they tremble when the tape measure twines around them at the smallest part. Some one has said: "I love the flowers because I can see so much of God in them." One learns much from the study of their growth: "To become a tree, the

plantlet has only to repeat itself upward by producing more similar parts, while beneath it pushes its root deeper and deeper into the soil. Even the largest forest tree is composed of a succession of multiplication of similar parts, one arising from the summit of another." These words remind one of that wonder of the ivory carvers—hall within ball—lesson within lesson truth within truth. A writer on early flowers says that the woods and fields of January, when not covered by snow, offer much better opportunity for the study of flowers than one would ordinarily believe. "A January has probably never yet been known during which it was impossible to find, outof-doors, a daisy in bloom." And the writer continues to tell that extended observation and patient search has revealed more than twenty plants that bloom out-of-doors in the winter months. Could any avocation be more delightful and inspiring than to search the woods, and fields, and thickets, to find what manner of plant-life beautifies earth in winter-time?

A lady who, at one time found it necessary to take a daily ride of two miles through a wooded tract, said to me of it: "It was never lonely. I was always pleased with the ride, for I made many friends on the way. There is a great elm just beyond the Bodley farm; not far away a brook sings. I have stopped many times and listened to its song. Farther on is a great ledge, tree-crowned,

which ever seemed majestic to me. In the woods everything was still, the tree trunks were like columns of a temple, and the sky, seen through the crossing branches, made the window of a great cathedral. Its influence has never left me."

Writing in winter-time, Frau von Goethe has to say: "Who will fret because it is not always full moon, and because the sun does not warm us so much now as in July"? Another time she writes: "I am going on ever in the old way—well, happy, cheerful, joyous; especially in the splendid autumn and glorious weather." Of happiness she tells us: "It depends more on an inward contentment with God, with myself, and with the rest of mankind, than directly on outward circumstances."

No one will gainsay these bits of wisdom. If on the first bright day in June one determines to indulge in a general disagreeability, of what good is that first bright day in June?

In discontent lies the whole fault. Providence has granted you many an unexpected joy. Have the confident belief that many more such await you.

PART VI.-BOOKS, READING AND WRITING.

CHAPTER XXIII.

BOOKS AND READING.

It is not the reading of many books which is necessary to make a man wise and good, but the well-reading of a few.—Richard Baxter.

He that loveth a book will never want a faithful friend, a wholesome counsellor, a cheerful companion, an effectual comforter. By study, by reading, by thinking, one may immensely divert and pleasantly entertain himself, as in all weathers, so in all fortunes.—Isaac Barrow.

The true university of these days is a collection of books.— Thomas Carlyle.

That is a beautiful picture in Léon Sichler's · Histoire de la Littérature Russe, in which a monk of the twelfth century asks St. Niphon, Bishop of Novgorod, if it is not sinful to step upon a torn and lacerated volume, on the pages of which one may yet distinguish a word or two. A good spirit dwells in these words. It tells of books that are holy, that are helpful, brimful of good, and companionable. We love good books because there is so much about them that is human. Poems, essays and stories appeal to us as bits from the personality of the author. We find the one in the other. Be fond of your few volumes, they having been well-chosen and you knowing them to be worthy. Books are more, immeasurably more, than printed paper. "All that mankind has done, thought, gained or been, it is lying as in magic preservation in the pages of books." Should we not honor them, these dear companions of our solitude? They are the guardians of the past. They sing of yesterdays. They conduct us into the presence of kings and queens who hold their court for us, of poets who read to us, of philosophers who teach us. They relate and advise, amuse and instruct, are willing to wait until we wish to question, ready to answer our inquiries at any moment. They are our teachers and counsellors, our jesters and friends. Then should we not honor books and have our favorites among them as among men?

Books offer all they have to great and small. "They wait the pace of each man's capacity; stay for his want of perception, without reproach; go backward and forward with him at his wish, and furnish inexhaustible repetitions." Be book lovers; it will brighten your world of music. Discriminate in all the books you select and in all you read. Books exist to-day in millions, and millions you can never know. Hence, choose well. I should advise you to train yourselves to know what books you need, get only these and go into them. Do not belong to that class who would read if they knew what to read. Who would read will be determined to find out what is worth reading. What does Hugh Miller say? "By spreading out my book within a foot or so

of the embers I was enabled, though sometimes at the expense of a headache, to prosecute a new tract of reading which had just opened to me." Within a foot or so of the embers! How many of you have the ardent thirst for knowledge that is manifested in these few words?

It is true there are many books in the world; but not for us. Each can know but a few. I think it is Edmund Gosse who says no man can know well over a thousand volumes or have a somewhat familiar knowledge of more than three thousand. Even this is enormous. But put beside it the statement that in Gladstone's private library there are fifteen thousand volumes about which the statesman says: "I have not a single book that I do not know intimately."

Know what books you need and get them, one by one. The finest special libraries are formed in this way. A physician of my acquaintance, who possesses a valuable medical library, has told me that every volume he owns was purchased because he needed it, because he knew it to have value, and because he recognized that he would gain no little in his special and general practice by becoming well informed as to its contents. He has, further than this, told me that he owns no book which he does not know well; every volume is a companion and a ready helper. Having an intimate acquaintance with his entire library, he need not encumber himself with catalogue or

indices, for every volume is a useful working tool. They are and have been purchased one by one, and thus each acquires character and value. I have taken no little pleasure myself in having him show me his book-treasures, reading fine passages in this and that author, which he would point out; and although they treat of a science of which I know nothing, I do not fail to learn much that I can apply to my own work.

Hence I consider that there are no better rules for you to follow in forming your library than those of my friend, the physician:—

Buy books one by one. Buy only books of value.

Know them thoroughly.

Following this advice, you will find that every book you own has a history, a reason for occupying the place it is granted. The first few that you need should form the nucleus of your own private library, for you should possess one. Having found a good book that is worth your reading, go into it, deep into it; the deeper the better; otherwise you will never know what it contains. Then begin to think, and the deeper you go into your thoughts the better. When a book excites in you noble sentiment it is a good book. You need seek no further recommendation. It comes from a master hand.

Every book represents in many ways the experience of a life. It is for this reason that books

have value. The life-time experience of any one person is limited. In books we find histories so different from our own, from those we see, that we can scarcely believe them to be true. Hence, in books we live other lives.

Reading is a rare art. One must learn it by serving an apprenticeship; by striving faithfully to get the essence of every book he takes in hand This can be done only by keeping a keen watch for what has value to the reader, he judging to the best of his ability. Determine that you will read only good books, and that you will discover and make your own what is best for you in these volumes. This extracting the kernel from a book is an act so well worth cultivating that without it one is not a reader.

When you read a book you will find that its contents are naturally divided into three portions:—

- (a) What you know.
- (b) What you do not know.
- (c) What you need to know.

You can afford to read lightly through item (a); of item (b) you must take care, for by judicious selection of its contents you discover item (c). This last is what you must read again and again, ponder and question from all points of view. Piling high on the altar of your attention all you find worth knowing in books, burning this with the fire of your thought, will surround you with

incense that permeates every part of your being. This will train the mind, mould the character, make the man. In reading, you must be yourself. Pay heed to how you may better that self.

Mark your books. Write the thoughts they suggest. Nothing has greater interest than a volume on the margin of which are the pencilings of a thoughtful reader. When pages are not fruitful learn to pass through them quickly; where they teem with good and interest, brood over them. Books are not unlike landscapes; here and there ordinary enough indeed, but forming in those ordinary parts a fine surrounding for the remarkable scenes. It is wonderful how the brain of the skilled reader springs out upon what it wants. One reads on, page after page, finding the text pleasing, no doubt, but unimportant. But all in a moment the language grows warm, anticipation is aroused, interest is kindled; out flies a brain feeler, grasps a fact with its tentacle, and draws it in. On again, line after line, page after page, with now and then a lightning flash of the brain as it seizes what it knows to be good. The prize is drawn in and given a place nature has prepared for it, where it ever afterwards may be found if one takes care not to let it escape. These are the gems of one's reading; by themselves they make the quintessence of a book. They are the pictures; the context that remains is the framework.

As music students and teachers your reading will

be of three varieties. First, what is strictly professional reading, demanded by your specialty and forming a part of it; second, what is suggested as valuable reading by your study in the special branch which you follow; this may not be strictly musical reading, but will have a most direct and powerful relation to all the musical education that you acquire; third, that general reading which has nothing to do with your musical life directly, but which nevertheless will influence it in an indirect way, as everything you perform and think must do. As readers, learn to get much from your author's meaning, from his language and style. In this latter connection a few hints may not be unacceptable.

None of us should be content always to read that which pleases but does not instruct. In order that general reading may teach we must find in its words, sentences, and word-pictures something new. By studying this unknown quantity, we convert it into knowledge. The question here to be considered is this: How shall one guard every scrap of the unknown and draw good from it?

We may generalize these points in our reading, as follows:—

- (a) Words, the meaning of which we do not know.
- (b) Words, the pronunciation of which we do not know.

- (c) Words, the derivation of which we do not know.
- (d) Grammatical points, which we may desire further to study.
 - (e) Passages, not fully clear to us (in meaning).
- (f) Questionable points in the author's style as relating to choice of words, to the chosen manner of explanation, to the treatment of the subject, etc.
- (g) Proper names, historical, geographical, mythological, that demand our attention.
 - (h) References to works of other authors.

Every reader does not care to stop at each little question to find out all about it; and, furthermore, not every reader has at hand the volumes necessary to elucidate all obscure points. To try to read books and pay heed to all their contents does not succeed in every instance. A book may be the easier mastered if one will generously mark every word and passage that needs study.

A code of marking is very helpful. Here it is: Every word, the meaning of which you do not know, underline, placing opposite on the outer margin the letter "m." When you have finished the book and again look over its pages this letter "m" tells that you have a meaning to look for in the dictionary. In like manner underline words the pronunciation or derivation of which you wish to look up, and on the margin jot down "p" or "d," as the case may be. If it be a grammatical point underline the word or words

and place "g" on the margin. Passages containing a sentiment or expression that you particularly fancy, mark vertically, but add no marginal cipher, in order to distinguish these from obscure passages which you wish further to study, and which you should mark vertically, placing "?" on the margin. About proper names one may desire to know a nationality ("n"), century ("c"), or geographical situation ("gs"). These are to be marked as shown in the parentheses; or one may adopt the plan of underscoring all proper names requiring attention, and mark on the margin this sign, "?" If works of other authors are mentioned, underline the name of each volume you wish to examine and place on the margin " See "

When you have finished your reading begin at the first page and write up in your note-book every point marked during the reading. If you cannot find at home all the information you desire, it is no trouble whatever to carry volume and note-book to the city library, where one can find an answer to almost any question.

Cases arise in which an immediate consultation upon a point in reading must be made; yet they are not very frequent. To mark on the outer margin is preferable because of the greater space, and because the outer portion of the leaf catches the eye quicker than does the inner. To have all these points written up in one place in a note-book

is an advantage appreciated most by those who have hunted over a score of different pages for notes made at odd times.

In the language-construction of a book you will gain fundamental education; by its inner meaning you will learn to be wiser, better, more tolerant. It may be an ideality to wish that each of us might make that long stride forward that Goethe observed in his countryman, Schiller: "Every week he was different and more perfect; whenever I saw him he appeared to me to have advanced in reading, learning, and judgment."

That was a good hint given by the Concord philosopher to a college boy, in a simple word quarrying. It means mining, delving among the ore of thought, whether our own or not, smelting it, purifying it to the pure metal. The gold and silver of intellectual eminence come from this quarrying. To make the most of your books write a review of every one after having read it thoroughly. Thus you will learn to make your way into books. A book that is worth anything is worth reading, and a book worth reading once is worth reading twice. At the first reading you are introduced to your author; he tells you the plan of his work; you become accustomed to his style, and your thought begins to tend in the way he would have it go. Other readings make you familiar to a great degree with the detail of his arrangement, and you come, more and more,

to regard the text from the author's individual standpoint. Then, and not before, does the book become your own, and you, yourself, capable of forming a somewhat accurate opinion of its merits and defects.

First become educated to your author's style and language, then, for your own consideration at a later date, when you know more, write an abstract of the volume. Do it to the best of your ability. In time you will come to regard it as one of the best aids in your reading.

One then comes to know the author well and completely. By repeated gleaning in the pages there is collected so much of value that the student sees at a glance how futile it would be to endeavor to gain all at one reading. Good books -great books, I prefer to call them-are not learned in this way. One must dwell with them. Ponder on what the author tells; ponder, too, on how he tells it. Look into his words; see what pictures they contain. In "Sesame and Lilies," one of the most delightful books in existence, Ruskin says, "You must get into the habit of looking intensely at words, and assuring yourself of their meaning, syllable by syllable—nay, letter by letter." And elsewhere he gives this bit of advice, which, if you may not be able fully to undertake just now, will make your ambition kindle anew at the thought that some day you may do all this. Let it be an early day.

"Now, in order to deal with words rightly, this is the habit you must form. Nearly every word in your language has been first a word of some other language—of Saxon, German, French, Latin, or Greek (not to speak of Eastern and primitive dialects). And many words have been all of these—that is to say, have been Greek first, Latin next, French or German next, and English last, undergoing a certain change or sense and use on the lips of each nation, but retaining a deep vital meaning which all good scholars feel, in employing them, even to this day. If you do not know the Greek alphabet, learn it. Young or old, girl or boy, whoever you may be, if you think of reading seriously (which of course implies that you have some leisure at command), learn your Greek alphabet. Then get good dictionaries of all these languages, and whenever you are in doubt about a word, hunt it down patiently. Read Max Müller's lectures thoroughly, to begin with, and, after that, never let a word escape you that looks suspicious. It is severe work, but you will find it, even at first, interesting, and at last, endlessly amusing, and the general gain to your character, in power and precision, will be quite incalculable.

"Mind, this does not imply knowing or trying to know Greek, or Latin, or French. It takes a whole life to learn any language perfectly. But you can easily ascertain the meanings through which the English word has passed, and those which in a good writer's work it must still bear."

Books are ever-burning lamps, fed by the oil of wisdom.

CHAPTER XXIV.

OWNING BOOKS.

A man never gets so much good out of a book as when he possesses it.—Sir Arthur Helps.

Consider what you have in the smallest chosen library. A company of the wisest and wittiest men picked out of all civil countries, in a thousand years, have set in best order the results of their learning and wisdom.—Emerson.

Begin as soon as possible to own books. Have your library. A book-case of your own, set up in a corner of the music-room will be a worthy possession. Take pride in keeping it neat, and care well for it. Remember that all your possessions characterize you—none more than books.

I should advise you to be jealous of the pennies in purchasing books. Buy only those that are worth owning. If you have access to a free library you can borrow from its shelves any books you wish to read but lightly; it will not pay you to own these unless you can do good with them among others. A book that is worth much is worth owning, and a book that is worth owning is worth reading again and again. These are the volumes that should form your special library. A poor book on your shelves steals the space that might be occupied by a more worthy volume.

Books should not be scattered about, but brought together and neatly arranged, so that you may find them at any moment, and in the dark if need be. Books so arranged have character; alone, they seem to cry for companionship.

Now-a-days, when books are so cheap that every great author is within the reach of all of us, there is no reason for being without them. Every young man and woman should and may possess a library destined to grow with the mind that governs it. They should be jealous of the company they admit to it, subjecting all new-comers to that rigid examination which shall discover the real value. Go into great libraries when you can. To be in the presence of thousands of volumes has a good effect upon a book-lover. I have great reverence for a book if it has been forged at the soul of a true man. It is a part of him. Let not great libraries so impress you that you think less of the few volumes in the corner of your room at home; think more of them-many times more. They mean to you, not that your library is poverty stricken in numbers beside this great one, but, from all the books in the world, ten, fifty, a hundred or more are your own; tested and known by you to be of the high character by which you judge these precious repositories of wisdom. Emerson says some wise words in this connection. occasionally the Cambridge library, and I can seldom go there without renewing the conviction

that the best of it all is already within the four walls of my study at home. The inspection of the catalogue brings me continually back to the few standard writers who are on every private shelf; and to these it can afford only the most slight and casual additions. The crowds and centuries of books are only commentary and elucidation, echoes and weakeners of these few great voices of Time."

When an eager student puts all thought and attention upon a single paragraph, studies its meaning in every light it assumes to him, hopes to be made better and wiser by its teachings, think you that his thoughts wander to the millions of books he shall never see? No. To him with mind intent upon a single sentence, there is but one book in all the world, and that, the book before him.

No one can recommend to you a list of books worth owning; worth your study, and adaptable to your personal needs. You are the one who must choose your books, one by one. Single books are well and pertinently recommended by one who knows your needs, moods and characteristics as a reader. It is quite different with lists of books. The best they can do is to suggest that you make research and examination among them. You will thus chance upon many a gem. I should suggest that you read a few good books about books, because from them you will gain many a hint that will help you in the formation of your own library. There has recently appeared in the "Forum" a series of

articles entitled "Books that have Helped Me." They have been published collectively, and are worth your reading. Study the list of books in Emerson's essay on "Books," and the two famous essays of Sir John Lubbock—"A Song of Books," and "The Choice of Books." (This essay contains the list of the hundred best books.) A delightful volume is that of Prof. Richardson, "The Choice of Books;" you cannot fail to be deeply interested in the mine of good advice and good words which it is. Others that you may examine with profit are:—

- "Hints for Home Reading," edited by Lyman Abbott.
- "The Home Library" by Arthur Penn.
- "The Choice of Books" etc., by Frederick Harrison.
- "The Highways of Literature," by David Pryde.
- "L'art de former une bibliothèque," by Jules Richard.
- "Essays on Books and Reading," by W. P. Atkinson.
- "Books which have Influenced Me" (articles republished from the "British Weekly)."

The "Best Hundred Books," a collection of articles by Ruskin, Carlyle, and many others, is worth owning. One more hint I will give you is this: pay heed to the books that are recommended by famous men; they may not contain all that is best for you, but you can know them only to your own good and gain.

A lady of my acquaintance makes it a practice to purchase the works of the classical composers, in one of the many inexpensive European editions; not that she may play them, for she does not play sufficiently well to interpret them, but that the young members of her household may become familiar with the names and works of the great musicians. She teaches them to use these volumes of sonatas, songs, and symphonies; shows them how to follow when they hear one or more of them at a concert. She does not take this care because she has it in mind to make musicians of her little flock, but because they acquire in this way a fund of familiarity, interest and knowledge of and about the best music and musicians. There is also to be found in her home the books of famed authors, reproductions of classic paintings, photographs of cathedrals, statues, and famous buildings. All these subjects, music, literature, painting, sculpture and architecture are made the themes of everyday conversation. Children living in such an atmosphere acquire a bent of mind and a character-formation, the value of which can be expressed in no words of mine. I have cited this so that it may cause you to think of the moral influence that must emanate from a collection of books by writers of worth and fame, that illumine a corner of the study-room. Nothing has greater influence or is more potent in young people than a love for good books. This of itself is a plea for the formation of home libraries.

Very few who earn anything earn so little that they cannot afford something for the purchase of books. That no one need buy them because there

are free libraries I think I have shown to be a misleading and erroneous statement by the picture I have drawn above concerning the motive and method of my friend. As a general thing borrowed books are not well read. In my own case a feeling of strangeness exists between me and a borrowed volume, which is entirely absent if I own the book. Borrowed books cannot be marked or kept as long as one would like. Nevertheless, free libraries do an immense good, especially to the great mass of general readers. A book that you own may be read as you like, and when you are in the best mood to sit with it. When I apply at the library for a book that I desire very much to see but cannot own because of rarity or expense, the mercury of my expectation rushes to the boiling point as I pass in my card and application blank. When, a few moments afterward, these are returned to me, the latter officially stamped "Out," I am at zero Centigrade, and turn away dejected. No other attempt is possible. How very often this happens to the book borrower! Succeeding at last in obtaining the desired prize, it is not infrequently the case that spare minutes are few and attention exhausted in other lines of employment; and at the end of the two short weeks during which the book is one's own it must be returned unopened or but cursorily examined. It is quite otherwise if one owns this same good book. If business so occupies time, it waits. If at length you have a half-hour to yourself and are eager and ready for its pages, so too it is eager and ready for you. Your opportunity is not lost, and you have not to part company with your volume at the end of a stated time.

To possess a small collection of well-chosen volumes, lighting up a corner of your room, is to have beside you the wisest and best men in the world. The pleasure and profit of their company is your own. They are there to instruct you; to make you hopeful, trustful, thoughtful, better. Would you deny yourself this? Know well the volumes you can gather together. Help and instruct others to know and like what is best suited to their needs. Teach them how to approach a book. People show their familiarity with volumes in their manipulation of them.

A few words of advice from great writers are worth your consideration:—

"Books that you may carry to the fire, and hold readily in your hand, are the most useful after all."

-Dr. Johnson.

"It is one thing to own a library, another to use it wisely."—Sir John Lubbock.

"La lecture de tous les bons livres est comme une conversation avec les plus honnêtes gens des siècles passés, qui en ont été les auteurs."—Réné Descartes.

"Every book on my library shelves is a favorite in its own way and time."—John Ruskin.

"Own all the books you can. Use all the books you own—and as many more as you can get."

—F. B. Perkins.

"Books, and especially their bindings, need air. A book is a living being. It must breathe."

—Iules Richard.

Rummage the book-stores.

Frequent libraries.

Keep abreast of the times by reading catalogues and reviews.

Favor good editions, well-bound and of good type.

A book gaudily bound is vulgar, richly bound is artistic.

Graft the good of all books upon your own heart and mind.

CHAPTER XXV.

NOTE-BOOK AND JOURNAL.

Words are not made to conceal, but to declare and show something.— Sir John Locke.

Nothing fixes words in the mind like putting them on paper. The eye is a much better remembrancer than the ear, and the hand is a still better than the eye. For this reason it is that I always recommend a great deal of writing.—William Cobbett.

A. THE NOTE-BOOK.

It has become a trite expression that fire and water, though good servants, are bad masters. The statement is very elastic, and on its thesis side there may stand, as well, the words which form the title of this chapter. The note-book, though a familiar object, is not easy to manage. Its place is that of a subordinate, to assist the memory by relieving it of what it cannot master at once, or by retaining what is too trivial to accept as a mental burden. It must be kept in mind, however, that the notebook is not the memory; nor should it be allowed to weaken the memory; but, by filling a place well chosen and wisely guarded, should strengthen it.

In the course of a student's day much transpires that is of direct value, that is deserving of his consideration at any time. He may observe it and be fully conscious of its worth, but however retentive his memory may be, it cannot hold all these matters. Others of equal importance appear, usurp the place that a previous observation has filled and, to be present, drive out or into obscurity matters of value equal to their own. Having discovered that you are in this position, accept the assistance of a note-book. It will retain what your memory cannot and thus allow the mind to approach it for examination at any time.

You will notice that in all study and observation the facts appealing to you are:—

- (a) Those that the mind quickly takes in and retains.
- (b) Those which are of much value but which are not readily retained and, if trusted to the memory alone, may be lost before one has sufficiently considered them.

We lose quite enough in our study, through channels that are uncontrollable, and should not willingly permit great waste without endeavoring to stop it. There is just the same careful selection to be made in matters for study as in choice of books, and the practice that teaches the student to be selective is the bearer of a valued acquirement. Hence make it a rule to admit nothing to your note-books for study unless you can see some value in it. This is the only excuse for its presence. To this add the second rule of note-book science: put nothing in the note-book that the mind naturally seizes upon with force and avidity. It will care for this unassisted.

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No matter how retentive your memory may be, do not force it to become a garret, holding a mass of odds and ends that are more curious than useful. Study and observation must be directed upon a definite objective point, if one would have them be of value. It is toward this objective point that the student works his way. The path may be direct but none of us, as we travel upon it, are averse—nay, we are anxious—to step aside frequently to learn what manner of people, places, and objects lie about us. We see, here and there, a theme that we instinctively know to be worthy of our thought, but at the moment cannot grant it consideration; then down with it in the notebook. Why? Because, before long, some spare minutes shall find their way to us, and we may employ them upon the investigation of our discovery. Without a note of it, it may have left the mind forever, and our spare minutes could then bring us no return.

Only that which promises to be of some value should find a place in the thoughts; hence only this should find a place in the note-book. With care this little companion becomes a true helper. Everything about it should be to your needs. Let it be of such size that it can be easily handled; it should be portable and durable. Small sizes are preferable, and much is gained by adopting one size and using no other; thereby you soon become able to dispose written matter to best advantage as to use

and space; no room is wasted; several note-books are conveniently put aside in drawer or on book shelves, and each is consistently indexed with the others. Many note-books of various sizes are annoying, because one cannot reduce them to one common order and advantage.

If you have had no experience in note-book writing you should certainly begin at once, and in the simplest possible manner. One can work into an elaborate and helpful system of note-book keeping, but one cannot jump into it. Prof. Richardson, whom I have previously quoted to you, has some good words on this point. note-book should be started upon a plan too modest rather than too ambitious, and should never be allowed to get above the humble place of a servant. One little blank book, costing a dime, is far more useful, if employed only for the entry of important references or memoranda, and such only, than the most elaborate index rerum or common-place book, if made too cumbersome to be of real service." Adopt at first a note-book for general matters. It will take you some time to become accustomed to the idiosyncrasies of this helper; and you may spoil one or two before becoming master of the situation. Number, page, and index each of your note-books. Place on the outside cover a label containing the number and the last date of entry. Place dividing lines between the entries, and write a heading to each.

If you adopt the plan of transferring from notebook to journal, draw a line through all entries that you copy. Literary book-keeping is strongly to be recommended. Prof. Atkinson, of the Massachusetts Institute of Technology, says: "gather up the scraps and fragments of thought on whatever subject you may be studying,—for, of course, by a note-book I do not mean a mere receptacle for odds and ends, a literary dust bin, -but acquire the habit of gathering everything, whenever or wherever you find it, that belongs in your line or lines of study, and you will be surprised to see how such fragments will arrange themselves into an orderly whole by the very organizing power of your own thinking, acting in a definite direction. This is a true process of self-education; but you see it is no mechanical process of mere aggregation. It requires activity of thought—but without that, what is any reading (or education) but mere passive amusement. And it requires method. I have, myself, a sort of literary book-keeping. I keep a day-book and, at my leisure, I post my literary accounts, bringing together in proper groups the fruits of much casual reading."

The note-book is a fine test for method. You will display method in what you put into it, and by what you get out of it. As one ponders over the note-taking of several years, one recalls the proverb, "Be thou diligent to know the state

of thy flocks and look well to thy herds," and admits that within these flexible covered volumes of one's own making are flocks and herds unknown and unnumbered. In a corner of a newspaper devoted to Hodge and his masters, I once chanced upon this bit of advice, homely but well said, and directly applicable to what we have spoken about in this paragraph.

"The memorandum book is a great help; the mere act of noting a thing down often impresses it indelibly on one's memory. All failures should be especially chronicled, and, when possible, the cause of such failures. Very often the man of method gains more by failures than by success; he never forgets a failure, and seldom falls into the same error twice. The methodless man is always failing, always in a muddle, always forgetting something, the apparition of which every now and then appears in an almost tangible form, and throws him into worse confusion, and makes him forget something else.

"When a man has grown old and has not learned to work by method, I do not think there is any help for him, for unlearning a thing is much harder than learning it. But young men, and young men's teachers, believe me, method is not so much a natural gift as it seems to be; it may be acquired by any young man of ordinary intelligence if he begins by being very particular about little things—all the minor details of his work—asking himself

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why it is all done, and making notes from time to time of his own ideas about it, and especially correcting himself when he finds that his own notions have proved fallacious; he thus secures practical knowledge for future use. And even when one gets to be foreman or head gardener the note-book should never be neglected—in fact, one who has an extensive charge wants two note-books; one a very temporary affair to last a week or a month, in which to mark down as he walks round any work that should be done, crossing it out when finished. This will save many a thing from being forgotten, many a journey, and many a sleepless The labor, too, can be used more economically; for instance, on a change of weather the notes can be looked over and the men sent in a few seconds to the most suitable work, instead of keeping them waiting doing little or nothing, and afterward finding out that a good opportunity has been lost.

"Some men pride themselves on having a good memory—they need no note-book. Possibly their memory may be sufficient for the ordinary routine, but a gardener is nothing if he is not progressive; his head ought not to be crowded with ordinary routine, but should be clear, that he may devise improvements and give new delights, surprises, and encouragements to those who, from no fault of their own, have not half the happiness in the garden which he himself enjoys."

Let the note-book follow you in your reading. Write in it any fine passage that strikes you particularly in its teaching or its wording.

A writer speaks thus of Gladstone's method of noting the important parts of the books he reads. He employs no note-book, as you will see, but utilizes the blank pages at the end of the volume; these form an index to the most important portions of the book:—

"The retentive memory was no doubt born with him, but it has been largely developed by the constant habit of taking pains. When he reads a book he does so pencil in hand, marking off on the margin those passages which he wishes to remember, querying those about which he is in doubt, and putting a cross opposite those which he disputes. At the end of the volume he constructs a kind of index of his own, which enables him to refer to those things he wishes to remember in the book."

Having finished the reading of your volume, go through it carefully and glean into your note-book all the markings you have made. What you want to learn in the way of pronunciations, wordings, meanings, derivations and the like, copy into your note-book, and look them up at the library when next you go there. Passages you wish to keep before you for a time, you may copy, and in the daily examination of your notes you will chance upon them frequently and acquire

much familiarity in the contact. Read and study with note-book and pencil within reach. If what you read or do suggests a thought put it on paper at once. If you do not take the opportunity when it comes it is lost to you, perhaps forever.

In the lessons you give and receive a multitude of facts and happenings come to your attention. You should not forget them. Make a note of what they teach you. When some one suggests a collection of études, a set of pieces, a book, an author worthy of your attention, take note of the recommendation, and thus profit by it. Otherwise you may be musing this wise: "I wonder what opus that was?" or, "I wish I could remember the name of the author that so-and-so spoke of to me."

Beginning your note-book system in the simplest way, let it develop into special forms as your needs and care require. Containing, as note-books do, many varieties of facts, you may find it of much convenience to yourself to group these, each class by itself. Thus, I can imagine you to devote a note-book to lessons, to reading, to each of the various branches of your music study. Three or four special note-books into which you transfer matter from your general memorandum are easily cared for, give no trouble, and are of untold value in their exclusiveness.

"The Arab always carries seeds with him," says Henry Drummond, and you should conclude from his words that we all should be seed-sowers and seed-gatherers, for there is much land for us to cultivate and to beautify. Many famous men have been careful recorders of whatever came to their notice. Richard Garrett, in his "Life of Emerson," makes a good picture of the author's method of thought-search. "He went out early to hunt a thought as a boy might hunt a butterfly, and, successful, pinned the prize in his cabinet by entering it in his 'Thought Book.' Down the capture went, without any order, but when the need for essay or lecture arose, inquisition was made, and by the aid of an index, the thoughts which fitted the subject were unearthed, polished, and linked together, like beads on a thread."

A matter so apparently simple as a note-book will appeal directly to your individuality, and will display it. One may give you many hints, you must adopt and test them. Though one advise you with directness how to travel, no one but yourself can make the journey. Let us summarize this section of our chapter.

Write in your note-book only that which has value.

Separate the entries; add date and heading to each.

Number, page and index your note-books.

Read them frequently and know what they contain.

A note-book is not a graveyard in which to

bury what you do not know; but a fruit-garden where you plant the seeds of what you are going to know.

Make a companion of this assistant.

A capacity for taking pains brings good out of all things, note-books not excepted.

Endeavor to write even note-book entries with clearness. Use short, every-day words. Think of what Herbert Spencer says: "If it be an advantage to express an idea in the smallest number of words, then it will be an advantage to express it in the smallest number of syllables."

When your note-book is filled go through it carefully. What you know, mark out. Draw your pencil through all that has value no longer. What is worth keeping should be transferred to your special note-books or to journals.

"Two friends spent a summer day in a garden of roses; one contented himself with the colors and fragrance, the other gathered the choicest bloom, and carried it to his family."

B. THE JOURNAL.

A journal is a treasury of impressions. How much one can see in the Past that, had it been crystallized in words, would be a source of lasting pleasure! Words are strong. They seize upon thought, give it form and expression, so that it lives and brings back to us the by-gone scene. The world pays heed to great books because thoughts made them. They have life. They are a part of those who wrote them.

No life is so lowly, so uneventful, that some of its scenes are not worth treasuring. You, who are workers in a wonder-world, should find something in every day that comes to you, worth keeping, something to look upon when time has taken you farther on the way and put the scenes, now so close to you, in a light different from that in which you now behold them.

A journal is the senate to which the note-book stands as lower house. Its place is unique. In it you should write what is purely your thought, suggested by what you do and observe. It should be an impression of all you are from day to day. Put in it the best of your thoughts. When an idea comes to you it must be saved. That is how ideas come to have value. Once a good thought has slipped away, there is a probability that it may never come back again. In your mining do not refuse nuggets of gold because they are not coined. Keep a record of each day's doings and the thoughts they induce. In a while you will be able to compare your present and your past.

Always aim to express your thought clearly. Be direct in your wording, simple in your choice of means. The good of all writing is that there be something to tell, and that it be told well. The more you strive to write clearly, the clearer your

thought will become. It will make you a better music student, because it will train you to go into the thoughts of others, to examine with care what you study; it will make you a better teacher, because it will make you think well of what you say to your students in explanation; it will make you understand how to place abstruse teachings in a position that a learner may grasp them. writing will make you observant for clearness in all forms of thought expression. You will see that music is written after exactly the same laws as govern the construction of poetry and of prose. Hence you will be led to examine critically the characteristic style of each of the authors whose works you take up. In studying their manner of writing you will learn to write. In seeking out the strong individuality of their idiom you will learn to form your own. Hence do much writing, not for the public eye, but for your own good. Read and ponder over books in pure English. Learn the value of the Gothic simplicity of the language in which the Book of Ruth is written. Take the hint of Emerson and learn to pull words apart, to know how and why they are so put together. There are wonderful pictures in them.

When you write think of all the rules you have learned in your study of Musical Form. They apply here. If you learn to write and rewrite in your mother-tongue with care and extreme finish you will show the same traits in musical composition.

Make a study of that author whom you can read many times. Examine his sentences and see how he puts them together; what words he chooses; what succession of parts he adopts. It is this close observation of the best examples that will give you a style of your own, providing you write enough to apply all you learn. I should earnestly advise you to write because it will improve you so much as a musician. It is said of Robert Louis Stevenson that "from boyhood it was his habit to carry about with him note-book and pencil, and on every possible occasion to set himself to write a description of the articles about him." This gave him practice in expression and put his vocabulary into constant use.

To write well one must have something to say and know how to say it. In other words, one must have ideas and technic. Having discovered this, buy a journal and set about acquiring both. Ideas come from busying the thoughts on the work that falls to your hands to perform; technic, or the ability to express ideas well, comes from practice or is developed by it. Hence make it a daily task to write. Write up the day in your journal. I need not mention the subjects you are to select. There are so many that it will be your duty to let some slip by. Hence choose the best. Are there not many themes for thought in the lessons and study that you do, in the walks you take, in the

friendships that bring you among others, in all the wonders that nature puts about you?

Look well to yourself and discover what is your strongest tendency. Write about that. You will write best on what you know best. Do not think you must seek themes in distant lands. Look about you and write what you know. If you only know a little, write about a little. If some one a thousand miles away has found a four-leaf clover, look for one in your own door-yard.

Put date and heading to all you write in your journal. Read time and again what you have written and try to write it better. If it takes fifteen hundred words to develop your thought at the first writing try to make a thousand do it at the second, eight hundred at the next, and continue thus until you have reduced it to its lowest terms. If what is left is worth anything, polish it, give it good form and study its color until it makes a well-balanced, well-constructed whole. A writer is judged by his breadth not by his length.

Be your own most severe critic. Have the patience to strive until your work is well done. That you have already undertaken a task many times is no reason you should desert it, if it is not yet properly finished. In Johnson's "Life of James Thomson," author of "The Seasons," we are told that the poet was not considered by his master as superior to common boys, though in those

early days he amused his patron and his friends with poetical compositions; with which, however, he so little, pleased himself, that on every New Year's day he threw into the fire all the productions of the foregoing year. There is much hope for one whose to-day is greater than vesterday. It was Franklin's custom to read over a passage from a favorite author and then attempt to reproduce it in his own words. Hawthorne made it a point to elaborate all the experiences of a day; to describe minutely the changes of nature that he noted in his daily walks. Stepping further back in the annals of time we find Demosthenes, of whom it is said that he copied, with his own hand, Thucydides' History eight times, to familiarize himself with that great author's style.

Be full of your subject and take pains. Many young writers and composers fail in the beginning because they are not careful enough in the details. They possess ability but are not content to apply themselves to the drudgery of learning how to make the most of their talent. In these days of great competition, when able workers are numerous in every branch of learning, it is the one of talent who does the best work that holds the foremost place. Be unwilling, if you like, to do little things well; some one else, wiser than you, will step forward and take the place that might have been yours had you been a careful worker.

Learn to observe. Look keenly into every nook

and corner of your music life, and see where you can find themes about which to think. In busy every-day life, let it suffice, when you discover these subjects, to make note of them in your note-book. When opportunity allows, select a theme and write it up in your journal to the best of your ability. Make a conscience of it. There are numberless channels in music in which your thoughts may run. The more you study into them and write about them, the better educated you will become as a musician. You may receive much help from others in your music study, but remember that no one can make you a musician but yourself. Set to thinking what you are about. Learn what little corner of the art-world you can cultivate to the best of your ability. Determine that no theme touching upon your work shall fail to engage your attention. Write about what you study in that careful, deliberate way that bids defiance to all the devices of the charlatan. Do not be content with a rule. Ask why. The rule may be wrong. If it is, discover the error. "Do not read what you shall learn without asking, in the street and train." Couture advises young artists to use three-quarters of their time for observation, the rest for drawing; to work always with order and recapitulation; to experiment and make mistakes, but above all to acquire habits of accuracy.

If you study musical theory seek a reason for

every statement in your text-book, and when you have found it write it in as good style as you can. It is yours. You have become the owner of a fact. That means something. Do not be content to accept all you read and hear. See what lies under the surface. You may discover something. "True talent is uneasy; always seeking; it suffers, does all it can and is never satisfied; while the plagiarist never doubts himself; the class is legion; it basks in its own mediocrity."

You will discover how much there is in music when you begin to think about it; not before. Write about what you learn. It will clear your thoughts, put good words before you, make you more accurate. Writing is a world of itself. you it shall be a nook of retirement. Step into it frequently; you will be the gainer thereby. When you pledge yourself to become a musician, you promise to do a weary round of work. No regular eight hours a day for you; no joining a labor movement for less time and more money; nothing but work and more hours in which to do it. Loving your work, you will require to have no little strength of will to keep it from your mind in the hours that should be devoted to absolute rest. It will be ever present with you because you will make it a part of yourself. Be busy. Have a keen eve for opportunities. Never attempt to reach church steeples on skates.

CHAPTER XXVI.

CURRENT READING AND CLIPPINGS.

In the reading of papers which are worthy of being read, we should bring every article or item, so far as may be, before the tribunal of our intellectual conscience, and demand of it what is its purpose, and what its utility to ourselves.—Charles F. Richardson.

Books keep us informed about vesterday; current literature about to-day. Newspapers and magazines are great educators because it is the study of their editors and managers to give the reading-public the best possible presentation of the Now. No manner of book reading can supply what the best magazines and newspapers contain. The instruction they offer is unique; its necessity is absolute to an active worker. The author whom I have quoted above speaks so well of this that his words cited here will be of value to you and welcomed: "There is no doubt that the average book is far more profitable reading than the average copy of a newspaper; but it by no means follows that the best book is at all times a better thing to read than the best newspaper. In this age of many periodicals, a very large share of the best literature appears in them; and, aside from literature proper, one's scheme of reading is very defective if it takes no account of the news of the day. A reader has no right to be well acquainted with ancient history, or with the treasures of poetry or romance, if such acquaintance has been purchased at the price of entire ignorance of the great events and the leading principles of contemporary life."

It requires skill, gained in practice, to learn how to read papers and magazines to best advantage. It is easy to waste time in this by giving much for the sake of a little. The first step in current reading is this: no paper or magazine is to be read in its entirety by any one. Whoever does read in this manner reads without motives and to no purpose. Learn to select what is valuable and skip the rest. Very little practice with your favorite newspaper or magazine will enable you to find, without much loss of time, just what you need. About the rest do not trouble yourself. To read merely to pass time is not honorable employment. It does not pay to read mean literature or spend much time on that which is destined to please and not instruct. It is not good to live in jest, since we must die in earnest.

The question of what to read in newspapers and periodicals is very considerably simplified in the outset by two facts: (1) There is but little you need to read, and (2) an immense amount not worth reading. Of the papers and magazines you should know you will readily select the best; of these learn what departments have the most value

and read them; if the rest have no pertinence to your work let them alone. Mr. Horace E. Scudder has some very good words on this point. "Let us suppose half an hour in a hurried day given to the newspaper. Any one who will make the experiment will see that he can read the same newspaper in one-half the time by a skillful process of elimination. He can omit the accidents, for example at least such as have not befallen his friends and neighbors. A glance at the fires will assure him whether there is one which concerns him. He is not bound to read the details of even an interesting one which happens to be reported in his paper. If it had been given in four lines instead of forty he would have missed nothing. Any one, by exercising a judicious self-restraint, can easily reduce his reading of what he is immediately going to put out of his mind, one-half."

By the admirable reductio ad absurdum process even the so-called "blanket editions" yield up to the individual reader no more than would fill two or three of its own columns. How to find these portions comes by practice. All you need to do, whenever you next pick up a newspaper or magazine, is to ask yourself why you do so. If you discover that you have no definite motive, it might not be amiss to form one or set about doing something else. If the table of contents leads you to think that of a dozen articles two may interest you, read these two and care nothing for the

ten. You are not in duty bound to read a lengthy paper on the "Pre-Raphaelite Brotherhood" simply because it is in the magazine you have just bought; or wade through a maze of figures to learn about the "Past, Present and Future of the Panama Canal" when you do not intend to invest your funds in that project.

As you read consult your needs. Discover what is of value to you and give no heed to aught else. In this way one may follow to advantage our great monthlies—"The Forum," "Century," "Atlantic," "North American Review," "Popular Science Monthly," "Harper's Monthly" and many other general and special publications as well known—may follow them and gain all that has direct value to the reader.

It is a fine art, that of judicious skipping. One acquires the ability of telling at a glance what portions of a newspaper or magazine are valuable and what are not. Some have this selective power to so great perfection that nothing of value escapes them and little that is useless consumes their precious time.

After having decided what few newspapers and magazines one shall read it next becomes a question how one can benefit to greatest advantage from this, the reading of a day. Some of the best book-literature makes its appearance in magazines. With newspapers much is of local value, and is not worth more than a hasty reading. Yet

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many papers do contain single articles, selections from worthy writings, criticisms, book-reviews and letters of travel that have lasting worth. When any of these appeal to you in more than a passing way you should not be content to give them no more than a hasty reading. It is not economy either of time or space to save an entire paper of four, six or eight pages for the sake of half a column that has interest or value. It is better to cut out the desired portion and destroy the rest. This gives existence to the Clippings question, what to do with them, and how to care for them. Some readers who sit down with their favorite papers glance through column after column, reading, as they go, anything that excites the curiosity, marking with a pencil what promises to be of value. They next give careful attention to these marked articles; those not possessing sufficient value to make it worth the reader's trouble to cut them out and file away are forgotten, those of some real worth are cut out and form part of their owner's stock of clippings. A reader whose interest goes out to many things, and who reads a choice selection of the best papers of the day, gathers in the course of a year a great number of clippings, which, to be of use, must be systemetically arranged and indexed. Even if a paper contains many articles worth saving it is better to cut them out than to save all. Papers filed away are never easily reached, handled, or their

contents known. Single clippings, on the contrary, are, if well arranged, always within reach, may be read again and again without trouble, and are in all respects as good as a book.

Many plans have been devised by which to reduce the clipping to its simplest form, make it most practical for every-day use, and separate it from all cumbersome method. All agree that the clipping is a necessity. It is a natural consequence upon the enormous amount of publication that is doing daily. But clipping-makers do not agree on anything beyond the value of their property. How to care for it and what to do with it are questions each one decides in his own way, thinks it is the best, and is contented. Those of you who take the hint here given and begin to save those portions of the papers you read will find that trouble really begins when you have acquired a quantity of clippings that need to be systematically arranged. If, in the end, you originate your own plan, you may, nevertheless, gather some hints from the experience of others.

The best authorities in literary work agree on one thing, however, concerning clippings—the simpler the system the better. Everything must be practical. If you have in your possession five articles, cut from various newspapers and magazines, concerning the "Art Theories of Richard Wagner," they must be within immediate reach or they are almost useless. Hence let system be the first

consideration, no matter how little or extensive the current reading you do.

Besides valuable articles that may be clipped from papers, one chances upon a great many writings of worth in the best magazines, in pamphlets and in books that one does not or cannot own. Good magazines are worth saving, in other words, should not be destroyed. It is only to be hoped, for the sake of personal convenience, that you do not read every good musical and literary magazine that is published. That these valuable articles may be readily found at any time, one must index them. No index system has greater advantages than that founded upon the card catalogue of large libraries. These cards, arranged in alphabetical order, contain the titles of valuable articles you may have read and where you can find them. If you arrange your clippings in scrap-books, each one devoted to a special subject and properly paged, the card system is an admirable index to their contents. Cards arranged in order and bearing at the top the subject upon which you have read, seldom get out of order, and are always absolutely correct, alphabetically. Here, for example, is a sample card:-

Wagner.

Die Meistersinger, Scrap-Book VII, p. 7. Tannhäuser Overture, Dwight, III, 3. Article in "Musical Standard," Sept. '88. " " Aug. '88. This gives at once much information about Wagner that, unless thus indexed, could not be readily, if possibly, commanded. For small collections of clippings the scrap-book system will serve to advantage. Have as many volumes for clippings as there are subjects you are interested in, and index each one.

Constant reference to scrap-books that are not kept in order will convince one that not a little of their contents is the most useless property possessed. Desiring to know how this state of things comes about, one begins to investigate methods. This brings to light the fact that there is too frequently admitted to scrap-books clippings that are not read exhaustively. Hence one becomes encumbered with a mass of reading matter of no use whatever, claiming, nevertheless, a place in the attention, book and index. Desiring to remedy this it is best to take clippings on trial. Having cut from the paper everything one desires to read, fold the clippings to the length of five inches and as wide as one printed column. Shorter ones need no folding. Put these clippings in a case made from the flexible covers of an old note-book; put a rubber band around it, and slip it into the pocket. Whenever an odd moment comes, read one or more of them. Those that are valuable throughout should be put into the scrap-book. Those containing only a few lines of valuable matter should be marked in their interesting portions with a colored pencil. Two readings of such clippings generally make one so familiar with their contents that one can destroy them. When this is not the case, preserve the heading and the marked passages alone, trusting to the memory for the rest.

A little experience makes one recognize every clipping as belonging to one of the three following classes:—

- (a) Those that are interesting, but not valuable.
- (b) Those that possess temporary value.
- (c) Those that possess considerable, perhaps lasting, value.

Those of class a should never be admitted to a scrap-book. If one of class b steals in, tolerate its presence until it has outlived its usefulness. Those of class c alone should be retained.

Scrap-books, like valuable magazines, should be read frequently. If a clipping is worth anything, it is worth much. What is worth reading once is worth reading again. Become familiar with your scrap-books, and you can dispense with a complicated index.

Simplify the question of many clippings and how to care for them by believing in the following truths:—

- I. Do not waste time in useless reading.
- II. Do not put in a scrap-book what is not worth much.
- III. A scrap-book that is not tidy in appearance should be made so or thrown into the fire.

IV. Read a clipping twice before accepting it, if one perusal leaves you in doubt as to its value.

V. A multitude of scraps with which you are unfamiliar is useless property.

VI. Preserve as few clippings as possible.

VII. A scrap-book is a fine reflector.

VIII. When you make a clipping think of your waste-basket.

CHAPTER XXVII.

WRITING MUSIC.

I know nothing more fatal than the abuse or neglect of a divine gift, and I have no sympathy with those who trifle with it.—Mendelssohn.

It is remarkable that all those who have risen to eminence have been so impressed by their surroundings in early years as to make it a matter for serious consideration later in life. The formative period, when one is most susceptible to outer influences, holds fast in reflection many a scene that some day finds expression through the channel best fitted to allow the most perfect expression of the thought. The mind is ever busy storing away what occupies it from day to day; holding in its secret chambers that fund of fact and fancy which makes up our pleasures of memory. What we see, learn and ponder upon makes the inner self. With every pleasure, every pain, every delightful remembrance, every charming fancy, the inner self changes, according as thought works upon the new acquisition. What we take in and meditate upon produces that intellectual change known as mind-chemistry. It is this the instructor watches as he adds, drop by drop, the knowledge he possesses, knowing well how it will act upon the intelligence that receives it. It is this the student changes as he stores away each day's fund of learning. It is this the composer, poet, or painter draws upon when he would seek a theme or elaborate one newly acquired in his world-study.

In the chapter on Sketching we talked about music writing, about setting this theme and that to music, less through inspiration than through a desire to acquire the manipulative skill necessary to give form and expression to these essays. As familiarity and skill in writing the mothertongue are acquired only after patient and welldirected practice, so music-writing, to be of more than passing interest or exercise for training, must be the ready expression of a definite thought. You are not a composer unless you have something to say in the music you write. There must be a well-defined, well-expressed thought present in your music, so clearly and forcibly expressed that it immediately appeals to others in the spirit that ruled you while you gave it expression. You must put pictures in your music, so sharply drawn, so deftly colored that others shall at once grasp something of their beauty and their meaning. It is your best inner thought that must enter into your musical composition. Less than this, your music will be unworthy of what it is in you to do. To write anything worthy of the name of music you must be able to think in tone, able to write its characters readily, to give form and expression

to your thought, endow it with a meaning, and treat it in a way so artistic that it shall be admired for its beauty and its worth. If you cannot command these evidences of ability your compositions will be nothing else than a poor imitation of a model. It requires skill to make a fine copy; poor ones are made by accident.

Classical music lives on through the years because it means something; because there is thought in it. Music that means nothing, that has no thought in it, does not live. That is the difference. Great art gives birth to pure music. It is written from the heart. Art defiled gives birth to meaningless music; it is written from the pocket. There again is the difference. What are you going to write, pure music or mean music? If you determine to devote your originative talent to the former you may become a composer, and you may not; if to the latter, you will become an art destroyer.

If you can write at all, write continually; until you can write well. You will gain facility in the practice. Make it a custom to have lying within reach, musical note-book and journal in which you can pen the tonal thoughts that come to you. They are too valuable to lose. Select from among your written thoughts those which contain much and develop them. Take Schumann's advice to Van Bruyck and "accustom yourself to think music freely in your mind, without the aid of a piano.

In this way only will the mental fountains flow, and gush with ever increasing clearness and purity." When you can write easily, write little. Select the best of your musical thoughts, turn them over in your mind, brood over them, know all their power, before you dream of a publisher and a title-page. The insatiable thirst for getting into print is fostered only at the price of art dignity; it is never appeased, because it is quenched scarcely for a moment and then there comes a burning desire for more. It is all pictured in this: Here is some one who claims to have found a melody, where and how we will not inquire. It being not in his power to pin the captive, as a boy would a butterfly, he hastens hither and thither to find some one who can. Between them they make the melody as comfortable as possible. lengthen it, shorten it, add a bit in this place, cut out a bit in that; all this to make it appear perfectly natural in the presence of an accompaniment made to order and actually forced into its place. [I do not lose my earnestness in drawing this picture. The occurrence is, unfortunately, only too common.] When all is finished it gets into print. How? That is a mystery. What is the result? The possessor of that bit of melody is in ecstasy. A title-page resplendent in its newness from the press! Music sharply defined in the clear cut outlines of the plate's impression! How fascinating it all is! Pictures of scores of works to follow, flowing from the fountain-head of that melody! All this good to the author! But what good to art, to the world of music which Bach and Gluck and Chopin and Beethoven and others of their kind have hallowed by their presence? None—absolutely none. What harm to art? This. Another has entered the art-world who professes to teach its secrets and he does not know them; he paints in colors that do not exist and impresses others that he paints in truth and well. He misinterprets and misdirects. Why? The motive lies with him. Are we not forced to say: Many a pirate sails the sea of art?

Compose much for yourself; little for the world. If you write with no other motive than to express your thought the best you can, you cannot fail to do it well, for the spirit in which you work will direct you. Think of these words from the pen of Schumann: "Unless a composer be sure that, in rushing into print, he will not only add to the quantity but to the quality of existing music, he had better wait a while and study more. For what is the use of reproducing ideas which we can draw fresh from the fountain head?"

It means much to write great music. You must have originality—tang—so that what you write shall recall no one else. Mendelssohn is unlike Weber. This is so evident, so striking, that a composer's name has become a descriptive adjective for his style of writing, for the form and color of

his thought. Thus Wagnerian and Mendelssohnian are terms whose fullness of meaning we grasp at once. What poet is like Burns, like Longfellow, like William Barnes? Busy yourself to become an admirable copy of one of them, and see that the world will pay you no heed for your trouble. Originality alone can give the characteristic color. Science must be present with it, but hidden.

Look around you and create. Knowing that you have something to say, say it well. Do not make your composition longer than your ideas. Cultivate the habit of thinking you are accurate. Having been well schooled in the principles of art, and still a willing learner, dare to be yourself. Remember that the unlearned composer fails for two reasons: first, because he is unlearned: second, because he does not use the pruningknife enough. Remember, also, that the true composer succeeds because he knows how to say what he has to tell; because he is never in haste, though he speeds onward; because he is ever busy with his thoughts and makes them yield up what they contain. He does not write for fame, knowing well that he may not get it; but he honors art and pays no heed to its tradesmen. If his lifeactivity brings no great success it may bring a little. Even if it brings none, there is such a thing as a faithful failure.

Study closely the best works of great composers if you would know their real art. It is to be

learned in no other way. The parallel in literature is attentive reading of the best authors. Study the style, the motive, the inner content of whatever works you select. Listen intently and intensely to them. In doing this more knowledge of the principles of æsthetics in composition will come than can be found in all the books of your library. The unwritten laws of art are the most valued and difficult to acquire. Study symmetry. Provide a reminiscence for your listener. The mind is grateful to be taken back to what it has already learned. This is why the sonata, rondo and song forms are so perfect. It is like revisiting a well-remembered scene of beauty to be reminded in tones of what has previously been heard in artistic musical writing. Brooding over what you write yourself together with deep study of the best models will acquaint you with more knowledge of the principles and æsthetics of form and composition than any books; yet you must study the books first

A critic, speaking of the writings of Principal Shairp, says: "His poetry is full of impressions that were made upon him as an open-minded boy." Reflecting the life about him, he reproduced it in what he wrote. One who writes from the heart cannot fail to do this. Hence pay heed to your surroundings, to your impressions. In them will rest the themes from which you draw inspiration as you write. The composer, to give

rich coloring to his productions, must have a mind stored with a wealth of material with which he can give form and expression to the outpourings of his imagination. Lacking the intellectual resources, one may have a vivid imagination but know not how to treat it. Many young composers are so situated. Nature has done more for them than they have done for themselves. Proud in the possession of their gift they see no need for study, thinking nature will develop and refine the talents with which she endows us. But nature does not do this. The young composer is consequently poor in the very richness of his talent. Faithful striving, earnest thought must unbar the stronghold of the mind before one can avail of the riches stored therein.

Talent is given that it may be increased and developed. Study, close observation, deep thought about what one writes, together with the closest scrutiny of the best works—these are the necessary steps to take in approaching the world of the composer. Write only to enrich art, and you shall write well. By faithful work you unfold yourself; faithless work is a thief, who makes you steal from yourself. "In our fine arts, not imitation, but creation, is the aim." Write the best there is in you—anything else is an unworthy action. Having the highest motive in what you do, having ability to do what you attempt, you cannot fail to do it well. "As soon as beauty is sought, not

from religion and love, but for pleasure, it degrades the seeker. High beauty is no longer attainable by him in canvas or in stone, in sound or in lyrical construction; an effeminate, prudent, sickly beauty, which is not beauty, is all that can be formed; for the hand can never execute anything higher than the character can inspire."*

Only truth can create in art. The motive. however deep and secret it may be, is reflected in the action. In a scientific experiment not a single false step can be tolerated. Add a drop too much and the compound is ruined. In art, nothing can come forth that does not exist within. It is only a dream of folly that says aught else. "We listen to music as to a mystical revelation of the past and future. It is as if we were captivated by some shining links of that costly chain, the beginning and end of which we can, through faith and instinct, only hope to fathom. The more we listen the more we will hear. The more time advances the nearer it draws to evening, with its sunset behind the deep, gloomy forest, which still hides the landscape of our earthly wandering." †

^{*} Emerson.

[†] King Oscar II.

PART VII. SOME THEMES IN MUSIC STUDY.

CHAPTER XXVIII.

THE STUDY OF MUSICAL HISTORY.

I have no expectation that any man will read history aright, who thinks that what was done in a remote age, by men whose names have resounded far, has any deeper sense than what he is doing to-day.—

Emerson.

No student can neglect history without a loss. Yesterdays teach him of the Now and of time to come. You, who study a sonata of Beethoven have a bit of history in your hands. Here, one drinks in the beauty of a Gothic Cathedral, which, in its solemn grandeur, is history crystallized. Yonder, another, with a page of Grecian history before him, takes his place beside Xerxes' golden throne, high on Mount Ægaleus, and all day long his attention is fastened on that great sea-fight; night comes and Salamis is recorded on the scroll of time, a Persian conquest; and the King escapes from his watching-place a defeated monarch. It has been very truly said that history is a great painter, with the world for canvas and life for a figure. "A cultivated reader of history is

domesticated in all families: he dines with Pericles and sups with Titian," Athens in all its glory is before him. He listens to Socrates; laughs with Aristophanes; hears Homer relate the story of Ulysses: sees Nausicaa and her maidens come upon the beach; beholds the waters of the Nile as proudly they bear the queen Cleopatra; joins merrily in the Olympic games, and rides in a chariot through the streets of Rome. One may see all the glory of the past merely by closing the eyes to the present. As men in times past made the history that entrances the reader of to-day, so do we, living, working, hoping through the hours of our years, make in our every action the history for them who are to come. In reading history one gains no little pleasure from this thought, that we, as we live, are making it.

In many walks of life, yesterday plays but little part. It is not so in music. All the great works we possess are heritages from many years. From the days when men first undertook to give order and system to the scale tones; from the days of the monochord, of the Numæ, of the two-line staff, the art of music has been stepping forward, slowly at first, as a child, then faster, as strength was gained, until at length it hastens so that we marvel at its development. The age is reflected in the arts; so, too, are the customs and characteristics of a people. In the history of music from the days of Luther to our own time, we see the

history of mankind. It is there, but concealed. One must know how to find it. This is why music of two different periods is so remarkably unlike. Different scenes, manners, customs, national and personal tendencies operate to bring forth the result. The day of Palestrina and the day of Schumann were no more or less unlike than is the music of the one dissimilar from that of the other. The theories of Richard Wagner are possible to-day because the evolution of centuries has developed conditions favorable to receive them. One hundred years ago, Wagner, the art-theorist as we know him, would have been an impossibility.

There is personality expressed in all music. Remember this as you study. No one can fully grasp the significance of compositions by great writers who does not comprehend their place in history, and for this reason—the individuality which composers put in their music is formed by surroundings which can be discovered only in the pages of history. The era, the relationships, the surroundings of a writer must inevitably enter into what he produces, and, accordingly, to judge the writer well and understandingly, one must know the man in all his life-phases. Bring to your mind the day of Bach, place beside it the day of Brahms; the national difference that exists is no greater than the difference in their music, not losing from sight, to be sure, the personality which holds in reflection the world about it.

Art follows the history of man. As one becomes familiar with the history of music it becomes evident that all events marking a distinctive epoch in the art are in logical connection with its previously existing condition. Whoever has advanced learning of any kind has done so by adopting all generally accepted principles, then showing originality in the treatment of them. This is what makes art continuous. Did each one formulate independent rules, refuse to have anything in common with others, or accept no general principles as true for all art practice, each writer would be the key to his own productions, and the one would perish with the other. Continuity in art is the result of that general acceptance, generation after generation, of all that is tested and proved to be true and valuable as art production. This, the survival of what is best, accumulates and makes the stores of learning from which we draw in the furtherance of our art education. There is at last selected from the writings of one or many that which contains the most thought. What has not thought will not live-time will not accept it. The composers whose names are well known to every casual music listener exist for us to-day because they found in the world in which they lived something to engage their thought; they pondered on all that came to them, and in their authorship they made it a rule to put thought into all they wrote. We study their works to-day to discover that

thought, to discover why each took his particular idiom. Learning of the man, his surroundings and his time, we reconcile him to ourselves and understand his productions the better. Thought has brought the world to its present condition. Thought alone can change it.

History in all its forms may prove tedious or fascinating, according as we approach it. One must be selective in what to learn. If you determine to memorize every date that has some importance in the history of musical art, one need not wonder if you complain of your task or speak an ill word for historical study; but remember that dates and the other dry matters that form the subject matter of many text-books do not make history. "We are beginning to feel," says Sir John Lubbock, "that the vices and vicissitudes of kings and queens, the dates of battles and wars, are far less important than the development of human thought, the progress of art and science, and of law, and the subject is, on that very account, even more interesting than ever."

Let your study of musical history begin with the very little you naturally learn in pursuing your special course. The names of composers and forms of composition with which you are familiar, the little general reading you may have done, will provide you with something with which you can begin the study of history and not find yourself in a domain entirely unknown. Providing yourself

with an elementary work—an outline history learn its lessons by making it a guide by which you regulate a course of reading designed especially to fill up the picture of which your manual is the lightest outline. Thus, rather than be satisfied to read of Palestrina a biographical sketch of one page, it will indisputably be your gain to see for yourself a few of his works, and gather from side reading the condition of Italy at his time; better to see a Glee and a Madrigal, study and compare them, than learn any wordy description of their difference. What composers do you play the most? Learn all about them. Read every book that has aught to say of them. What forms of composition do you know in the works you play? Learn all you can find concerning them; by thus filling up the gaps, one by one, isolated facts are continually making a connection with a thread of events, and in time all becomes of one piece.

Beginning in the simplest way, learn what you most need; read and study, always with a purpose in view, and be constantly on the watch for bits of specific knowledge in general education. This provides you with an extensive context which always has value. It is necessary to avoid, especially at the beginning of historical study, all unnecessary memorizing of dates. There are a few, it is true, that it is necessary to know, but the number should be reduced to a minimum, and kept

there. "Knowledge," says Johnson, "is of two kinds. We know a subject ourselves, or we know where we can find information upon it." Under this latter head come the majority of dates, and the few that it is requisite to know, can, for the most part, be remembered approximately. Group together as many facts about one period as vou can. Connect the names of all historical persons with those of their contemporaries. Make it a special point in the study of musical history to connect names of personages with the localities in which they worked, and over which they exerted an influence. The matter of contemporaries and places is of far greater importance than detailed information about years, months and days. All study to which we apply ourselves regularly, grows within us: at first only the prominent features of the subject are visible, but as we continue, the outlines of the work grow more and more well defined, so that, at a certain point, we are able to take an extensive view of the field around us. The elementary work can, and often does, outline the whole course of study. No text-book is absolutely perfect, yet with ever increasing experience, and the best application of any means that will aid the student, progress will soon become regular and logical.

Each author's work which you take up should be more complete than the preceding one. But it must be remembered that extensive reading does 292

not necessarily imply the possession of a thorough knowledge of what one reads about. What you really know of a subject is what you can say about it, independent of any reference to your chosen authors. And, again, let it be remembered that a knowledge of the history of any particular branch of musical study is not sufficient to warrant one to draw conclusions which are to be general in their application. It may be of importance for the student of the piano-forte to know the history pertaining to this department of study. But that is not enough. Many men have worked great changes in musical art who knew little or nothing of the piano. As our inquiries are often the result of suggestions contained in the text of the books we use, it is well to adopt the works of one or two authors as text-books, and, using them as a foundation, to expand upon all the suggestive points contained within them. Let it be remembered that there is, as well as a history of the past, a history now forming. Events of the present time have an equal claim upon our attention with those of the past. We must remember, as Pryde says, that "after a knowledge of history has been acquired . . . it must, like every other kind of knowledge, be applied to real life. It must be used to enable us to understand the real living history around us." Think about music in America, about what you are doing for it. You must not forget that art is what its

individual followers make of it. If you are one of them, see that you never avoid an opportunity for raising the standard of that part of art-study which you perform. There is not a teacher in America who cannot do something in the cause of education by being faithful to the duty every one is expected to perform. What happens makes history. Hence, the activity of ourselves and those about us makes up the history of to-day, which is important, for even to-morrow it will be the history of the past. Thus is history and its importance brought close to each of us. We make it, and we would better make it to our credit.

Only an unimaginative mind can fail to find pleasure in the themes of history. "History, in its simplest shape, is the account of a journey to investigate a country, its inhabitants, or one peculiar character. History is to be regarded in an educational light, as it opens new sources of information. A scholar may be six thousand years old, and have learned brick-making under Pharaoh. Never lived such a citizen of the world; he was an Assyrian at Babylon, Lacedæmonian at Sparta, Roman at Rome, Egyptian at Alexandria. He has been by turns a traveler, a merchant, a man of letters, and a commander-in-chief; presented at every court, he knew Daniel, and sauntered through the picture-gallery of Richelieu."

Read "Kenilworth," and you become a dweller,

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now in the court of Elizabeth, now with false Robert Dudley, now, lonely, you wander through Cumnor Hall, catching a glimpse of the fair prisoner, Amy Robsart. You listen to the choral symphony and think of Schiller, then of Beethoven, who, in youth, wrote in his note-book the first thoughts of that great work; and you recall how he advanced the art of music from the time he dedicated the three sonatas to Haydn to the year that was his last. You think of him leading the thoughts of the musicians from that classic idiom which was so purely developed at his time to the richness, the wealth of poetic fancy that makes the Romantic School so wonderful. Look vou! Here sits a student with something beneath his microscope. It is a bit of brick made thousands of years ago by the Egyptians. He finds in it sand and bits of shell-fish, which bring before him the nobly flowing Nile; he hears its singing waters, sees the people come to its banks, watches it in the distance winding like a silver thread. He finds seeds of flax, and he beholds fields grain-planted, dotted here and there with bright blossoms, watches the reapers and the gleaners as they come and go. Here are children coming to play in the harvest field, to pluck blossoms and adorn one another with the flower-beauties that they find. He finds bits of pottery and goes within the homes that made the nation of so long ago. To him the pictures come and go so magically that he no longer lives to-day, but is a dweller in the wonder-world of Menes and Osirtesen.

History resurrects the world-scenes that pictured themselves on the canvas of the past. Beholding them, we live in other ages, with strange people, dwell in far-off lands, and the wisdom of the ancients is the current coin of every-day knowledge.

CHAPTER XXIX.

CONCERT-GOING IN MANY LIGHTS.

Instrumentation may be styled the chemistry of sound, which by the synthesis of distinct tones produces new organisms; it is the blending of any of the rays of the musical prism which produces previously unheard colors.—George Alexander MacJarren.

The concert provides a valuable branch of musical education. It gives us the opportunity to become somewhat familiar with many works in all forms, some of which we might never know if we were confined solely to the study of a specialty. It broadens our ideas by making us consider interpretations different from our own; allows us to look at various phases of music-life and see that just as much is found in any part of it as in what we have selected as our own. It acquaints us with the value, capability and development of all instruments, of all forms in musical art, of all special lines of thought, and we become more tolerant by admitting to ourselves that the art of tone has many mansions, no one of which is the most beautiful. The concert teaches us how to listen; when alone we do not do this well. It makes us keen to detect points of beauty and of defect; teaches us how to judge a work as a whole, how to study the union and succession of its parts.

A work, while one studies it, exists in the mind in but faint outline; well performed by an artist, it appeals to one as the finished picture, and one can then the better study its general effectiveness. All detailed study should be done only to the end that one may thereby become the better able to interpret a work as a whole. This is why technic must be forgotten in interpretation.

Concert-going, like reading, may bring either pleasure or profit. It is to be hoped that it shall bring both. Apply to concerts the rule you apply to books-select only the best. If you are a true musician, you cannot attend a concert of low order, for two reasons: First, the very fact that you are a possessor of good taste would prevent it; secondly, there is nothing for you to gain by so doing, save, perhaps, the demonstration to yourself of the fact that time so spent is thrown away. If you are a true artist, you will not tolerate art defiled, any more than a good man will habitually seek the company of rogues for his own amusement. A very little practice will teach you that any rule worth following in reading, is worth observing in the matter of concert-going. a purpose in concert attendance. Do not let it be simply a means of gratification. You cannot afford to waste your opportunities continually.

Concert-going should train you to be a more critical listener, a better interpreter, a musician of broader view than what your special study offers you advantages in acquiring. But to make this gain, you must be an attentive listener, not a passive pleasure-seeker. You must put thought into your listening; otherwise, you will hear nothing. I do not think it an unjust estimate to say that of three thousand attendants at our finest symphony concerts there are no more than thirty careful, critical listeners, who make a study of every measure of music they hear. The reason that ninetynine per cent. get no valuable return from the years and years of concerts they attend, is this: They never suspect that there is any valuable return to be had. But no music student should think thus. The best recitals and orchestral concerts have so much value, that if one does not get it, one fails to acquire what nothing else in musicstudy can supply. The loss is a cosmopolitanism that comes from hearing again and again the remarkable compositions of great writers, from being able to think upon them in detail or in entirety, from acquiring that musical intelligence which builds up the taste, broadens the mind, and lifts one out of the rut of every-day life. Let the arc represent your active life if you will, the circumference must be the boundary of your thought. Tie all your power down to the little world in which you must dwell, and you are lost. Even the snail comes out from his shell. Learn to come out of yourself, even if you have to go back again. Learn to recognize "the endless and nameless

circumstances of every-day existence which by degrees build walls about the mind, so that it travels in a constantly narrowing circle." If you live in a little world, you may come forth from it now and then, and the oftener you do so the greater your little world will become. You need only to get the most out of every opportunity; the rest will come of itself.

Hence, adopt two rules in regard to concertgoing:—

(a) Go only to the best concerts.

(b) Learn something when you do go.

When you determine to attend a recital, an orchestral concert or an opera, first look over the programme and see what you know about the work or works to be performed. If you know nothing about them, let it be your first duty to find out for your own enlightenment all you can about what you are to hear. Never mind if descriptive programme books are provided; it will be a benefit to you to find for yourself all the information you desire. Take notes of what you read concerning works and composers, and continually take note, mentally if you like, while you listen. Guard what you hear, think and see. Let your reading be about the composers represented. Learn the nationality, date of birth and of death, and the contemporaries of each. In reading up the works learn when each was written, where, and in what circumstances; if it is frequently performed and how

received by the musical public. Further than this, study the works themselves, if you can procure them—even to have glanced through them will benefit somewhat. With this care you are prepared to attend a concert, and gain by doing so. "But it is a great work to make these preparations?" you exclaim. Yes, it is; and for that very reason it is worth doing. And again, for that very reason it is not done, and that is why there are no more than one per cent. of studious listeners at the best recitals and orchestral concerts.

After the concert, write a review of it in the best manner you are able, embodying in it the fruit of your research and the tenor of your thoughts as you listened. Put your writing aside. If it finds a place in your journal do not think of it for awhile, and correct it when time shall have caused you to forget the tenor of your thoughts. Imagine yourself to have read up the works of one hundred of the best concerts, each of which you listened to attentively and wrote about in the manner I have advised. Do you not think you would have gained something in the doing of it?

Listen to a fine orchestra with all the attention you can command. It is a wonderful world of tone, with its dialogue, its shades of power, of color and of expression; with its unity, its isolation, its blending and its contrast. Study into the orchestra—watch how the subject moves from family to family of instruments; how the effect of

its entrance is changed with the transition from one to another. Study tone quality and tone intensity. Devote one or many entire concerts to the study of a single instrument, until you begin to understand its scope and character. Study tone color. Listen to instruments alone, and in combination with others—the number and variety of effects that may be obtained by grouping are numberless. When you first begin to study tone color the eye will aid you to locate the sound to which you are attracted. Memorize the effect of what you hear, and trust to the sense of hearing for ability to recognize it again. The ear must be the guide, for the musical sense is within. We know it only as a sensation—the cause alone can be analyzed. Remember what Schumann once wrote to Hiller: "The most important thing is for the musician to refine the inner ear." Having learned the tone color and quality of the instruments singly, turn your attention next to their combinations. Difficult as you may find it at first, much patient listening will bring you no little return in what you are seeking.

Provide yourself with the score of at least one work performed at each orchestral concert you attend. If this is impossible, have a score whenever you can. Reading it, as the work is performing, will aid you to fix in mind the tone qualities of single and combined instruments, for the eye will be drawn to those parts of the score that the

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ear detects to be the most remarkable. Thus to follow an orchestral score is valuable practice in reading, and will teach you to be quick and attentive to the matter in hand. With a score in your possession, which you are to hear well performed, you are in a position to give yourself some valuable lessons. You may study one family of instruments, let us say the strings, form your opinion as to the effect, which you may verify at the time of performance. Look through your score and take note of whatever places strike you as particularly effective; mark them, and at performance see if you were correct in the picture you made to yourself. One writer proposes this very ingenious plan: The student must read, away from the piano, the score of the work he is to hear performed, and form a mental picture of its general effect. At performance he is to compare his mental interpretation with what he hears. Lastly, some hours or a day or two later he is again to read his score, that he may know just how much of the exact effect of the work remains in his mind. The interested student will, however, devise many ways for gaining much of all that is to be acquired from listening to the orchestra.

Another great educator is the conductor. From a conductor of talent one may receive lessons of untold value. Study his every motion, his method of ruling the players; watch him as he gives a cue, now to this one, then to another. Study his

interpretation as a whole and in the details by which he produces it; give heed to his method of approaching and quitting a climax. Study his methods of conducting, of producing a desired effect; and do not forget to conduct with him. By this means you will go into the music you hear.

Let us summarize what we have thus far said, in the following way:—

We will suppose you are so situated that you may attend a symphony concert once per week during the season. You will be a listener in a rich field; the greatest works of the composers will be put before you, and the opportunity to compare different schools, individualities, styles and forms will be yours if you will but make it so.

Take the programme to your own musical library, or to the public library of your city, and obtain all the information you can concerning each of the works to be performed, and as much about the composer of the work as may be pertinent to the object you have in view. Do not be over-ambitious in the beginning, and determine, before each concert, to read the entire biography of the composers represented from week to week, and besides this to examine carefully the score of each of the works; you cannot possibly do so much. Even had you nothing else to do, you could not thus thoroughly study a programme from week to week during many months. Learn how to make use of your general reading. Take notes with care, and

on hearing a work a second time be able to put your hand at once on the information you have previously obtained concerning it.

Programmes made up of several numbers—they vary from four to seven or eight—will give you all the opportunity you may desire for study at the concert. Devote one composition to the study of tone color. By this I mean that you shall learn how the composer has made use of the various instruments to obtain effects, through use of them singly or in combination. Be attentive to what forms the high-light, the most prominent color. You will learn to recognize in orchestral works that there are foremost figures, figures in the middle distance and backgrounds. When you can recognize each readily, study into the composer's manner of providing himself with the particular effect, and how he obtains it.

Read a second number from the score, which you have previously studied somewhat and marked here and there, where you desire to take particular notice of the effect; and do not forget, when you hear it, to photograph to the eye the printed page, and with it, on the mind, the exact effect. When you think of the one bring forth the other. You will then have become the owner of a picture from a score; recall it frequently, and do not think it a more wonderful thing to do than to recall a passage from a book and with it the picture it contains. You will

readily learn to follow a score. Do not be afraid to try because you do not write for orchestra, or have never studied instrumentation. As the English reader is a better scholar for having learned the Greek alphabet and dipped into an Anglo-Saxon Grammar and Reader, so you will be a better teacher of the most elementary branch in music, if you can avail yourself of a measure of the educational advantages that lie just without your domain. They pertain to what you do. You cannot afford to neglect them.

Devote a third number to conducting with the conductor. Put yourself in sympathy with his every movement. Forget that you are a listener, and put all your attention on the task of leading your orchestra through the maze of an intricate score. To recognize the value of this, you need only to try it a time or two.

All these hints apply as well to the chamber concert and recital, modified somewhat according to the nature of the works to be performed. A very little practice in concert-going will make it plain to you that there is much to learn; that the majority of concert attendants learn nothing, because they think there is nothing to be gained; that concert-going, like reading, must be undertaken thoughtfully if you are to gain anything; that again, like reading, one must pay heed to nothing but what is best, and from this select only that which is needful. You cannot attend every

concert that is given, hence go only to the best, to those most pertinent to your own work.

You should teach your own students what you know concerning concert-going. Do not let them waste time and attention because they do not know where to go or how to listen. If you can aid them by a few words of advice, be glad that you can give them.

Be, yourself, a keen observer of audiences. Watch them as they come and go, what they do while present, when and how they applaud. You will find many types of the concert attendant deserving at least a passing notice. Yet, when you are studying the orchestra, forget that there is in existence such a compound as an audience; to you, drinking in the music you hear, drawing lessons from it, making its every tone a part of the education you are acquiring, there should be, for a time, but two factors in your world—yourself and the tones that break upon your ear.

CHAPTER XXX.

CLASSICAL AND POPULAR MUSIC.

Simonides, you would be no good poet if you wrote false measure, nor should I be a good magistrate if for favor I made false law.—
Plutarch's Themistocles.

In a delightful essay on The Joy of Living, Grant Allen draws the picture of an observant lover of nature, whom he styles the optimist. It is he who "looks in the hedgerow throughout the autumn months, and sees the seedlings of cleavers and wild geraniums struggling upward manfully against the frosts of evening. The snow falls upon them and covers them close; the hoar-frost nips them off and kills them down; the rain beats them draggled against the soil; but on the whole, they battle somehow through the hard times, and reappear again in the spring months as fresh and green and sturdy as ever. Nobody, save himself, ever deigns to notice these struggles for life on the part of our poor small vegetable friends; but our optimist sees them and follows them with intensest sympathy, and rejoices with his mute brethren at last in their final victory over their stern, impassive enemies."

The "optimist" is worthy of our acquaintance.

He recognizes good and beauty where others see neither. He is delighted where those about him find nothing to give them pleasure. He makes his way into secret chambers that are forever closed to them who have not his skill and keen perception. He sees beauty quickly because he always has it within him, and it is ever responsive to an appeal from without. We all differ in our love for nature because we are ourselves different. It is the same in art. We discover beauty when we know how to look for it; otherwise we do not find it, yet it exists.

Did you ever set a popular song and a Fugue from the Well-tempered Clavier side by side to compare them? If you have never done so, make it an immediate duty and describe with minutest accuracy all you see. What is suggested by the words and title of the song? What train of thought is likely to be generated by the union of words and music? Does it elevate; or do you see pictures that are not only unworthy, but unfit for delineation in poetry and music? Written for unthinking people, the popular song, nevertheless, does turn the inclination toward thought. But how? By sending that thought-inclination adrift. Like certain forms of unhealthy literature in story it presents unnatural situations, leaves a false impression, builds up, from the unreal and impossible, a world that is a disgraceful fabrication. It can do no good because there is no good in it; leads one to nothing that is worthy because no worthiness was a part of him who made it; gives no satisfaction to him who drinks it in, because from its very nature it must augment a burning thirst in promising to quench it.

With the classic work it is different. It may or may not be monumental. It may be imbued with all artistic perfection, and yet be so full of simplicity that a child shall be touched by its meaning. What then makes a work a classic? Pure thought artistically expressed. What defames art? Compounds which are the outcome of low thought, and which are most always expressed in a vulgar way, and which at all times leave no good impression. I spoke a moment ago of a fugue by Bach. Let us look at it. There is at once announced a definite subject, short, well expressed, and not designed to do any harm. The subject may not be longer than two measures; it may be less; but it is there, and the composer is going to say something about it. He has not proceeded far before we begin to understand that the one strong characteristic of our author's theme is this-it contains a wonderful amount of suggestive material from which the entire work is shaped. As we hear it we see building an edifice of beauty, strength and unity. There is a fitness of parts, a plan beneath the beautiful exterior which shows the form of construction, shows the tendency of the author's forethought for formation that shall be at 310

once artistic and logical in its union and progression. Yet far above the wealth of thought, of construction, of contrast rises the subject with which the work began. It is ever present; ever potent in turning the thought and fastening the attention. By its presence incoherency is made impossible, and all the work tells one story. Or it is like a wandering down a long pathway winding amid enchanting scenes; here and there on both sides we lose the way for a moment, and in nooks and by-ways drink in the beauty that we find dwelling there. But never for a moment is the main way lost to sight; we come back upon it, ever journeying on even as we step aside, and erelong, before we are weary, we come to the end of the way, which was promised us at the distant point when we started. And what of the journey? Good thoughts have been with us all the while; the scenes were many and of the nature that belong to pure art: the mind has never been shocked but ever delighted with new discoveries.

Let us now bring the one who is content to debase art, and conduct him along the pathway over which we ourselves have just traveled. He recognizes no beauty at the outset, and for one of two reasons, he has it not within him, or possessing what might have developed into an appreciation for the true in art, he has so disregarded or misused his gift that nothing of it remains. He travels with us in silence for a time, then exclaims

with the agony of pent-up affliction: "Classical music is nothing but the reiteration of a single idea from one end of a work to the other!" We astonish him by inquiring what he prefers-one idea, or none at all? What is more beautiful than a wall covered with the Ampelopsis? its bright green leaves shining in the sun, held high above the root-stalk by a tiny tendril that nature provides, grasping whatever comes within its reach, as it makes its upward way; always upward. And the English ivy, too, how it climbs from its lonely place in mother earth and adorns whatever it touches. In a Virginia seaport town there is a little church and graveyard peaceful in the very midst of town-life. The modest edifice is ivv mantled, so, too, are the tombstones, some of which have stood about it for two hundred years. All about is ivy covered; ivy twining about the stately magnolias, ivy on the uneven walls that surround the consecrated ground, ivy everywhere. One looks upon it all with a feeling of reverence. The church rests calmly amid the southern foliage that surrounds it; the lichen-covered tombstones are mute, yet eloquent. How impressive it all is! And the ivy, how it twines in graceful profusion, how delicate its beauty, how charming in its simplicity! And what is this ivy that so adorns the church walls and the head-stones standing about? It is one simple leaf repeated thousands of times. Nothing more. One simple leaf that nature yields;

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brought forth, here in a mass, there in a graceful spray, here drooping over and swaying back and forth, there fastening its tendrils where it may and taking its way upward, always upward. That is the ivy—one simple leaf in an infinitude of positions, combinations, forms, and expressions. Nothing could be more simple, vet how beautiful it is! It teaches us that one law of nature is economy; which is, likewise, a law of art. It teaches us that great beauty lies in simple means; which is another law of art. We learn, by looking well into nature and her ways, that beauty has a simple form, or is compounded of many simple forms, well grouped and united; this, too, is so in art. Hence the composer who strives to evolve beauty from simple means is a well-schooled artist. Study what he does. He will teach you.

Why is it that music written two centuries ago still preserves all its charm? Why is it that the remarkable specimens of Gothic, Romanesque and Byzantine architecture found throughout Europe and the East, though built hundreds of years ago, have yet beauty of finish, of design, and of construction. It is because thought was put into them. The thought in them rouses thought in us, and with it wonder and admiration. Would you study a classic? As its author put great thought into it, so you must put the like in your endeavor to comprehend the master-work. Refuse to do this, and how painful appears your disdain for true art! How

quickly you proclaim yourself to be what you are—blind to thought as it is expressed in art, or, what is yet more lamentable, blind to the fact that you are blind. Remember what the Persians say: "A wise man knows an ignorant one, because he has been ignorant himself; but the ignorant cannot recognize the wise, because he has never been wise."

In classical music much is to be found, because much exists. There is an involution of detail; close study reveals more and more; delve into it deep as you will and you come away each time with a lesson. You have been taught. Whatever is the outcome of debased art lacks all this; its very nature wills its downfall. Popular music of this class must please, and please at once, because, in the hurry of life, people will not stop to discover by a few moments' study the real beauty in a simple work of art. The air pleases; that is enough. It is sung, hummed, whistled in all keys, tempi, times and intensities; then another popular air attacks with the fury of an epidemic, and again all fall victims to its ravages. Ask, at your music-store, for copies of the songs popular fifty years ago, and the clerk says he cannot "accommodate you." Ask for the Messiah, which was written by an author born two hundred years ago, and you can have it in any form-vocal score, for orchestra, piano, violin, a copy for well-nigh every instrument that has a reason for being. As

students who are familiar with the best music, you may be safely trusted to draw your own conclusions.

I do not recognize as music students those who do not like the classics, but there are many music lovers of undoubted natural ability who are led to turn their talent in the wrong way through not knowing how to do. Make it a duty in your music life to show all of them how they may come to enjoy simple works, and perhaps great works, in classical form, if they will but try. Instruct them how to try. "When the mind succeeds in entering on a wider series, or circle of ideas, other conditions will appear natural enough." There is needed only a little endeavor and one attains this wider circle of ideas. One must respect him who, uneducated as a musician, is, nevertheless, a lover of the best in musical art. There is in such a one a fine grain, a nature that is not eminently remarkable only because it is not developed. Not forgetting that a liking for this or that in art may bespeak no talent, no ability to become skilled therein, it, nevertheless, remains true that the thought which involuntarily turns to the good is to be respected above that which turns the other way, and that such thought cannot fail to have a propitious effect on others. "Whoever comprehends art respects all true artists, and whoever despises a true artist is sure to be ignorant of art." Classical music impresses, makes one better and more noble when one can receive it; otherwise it is powerless. Hence you, every one, must build up within to become able to receive all it has to offer. It is the soul expression of the best men who have turned to the art of tone with a determination to express their noblest thoughts in its language. Every note penned in this spirit is eloquent. Learn to discover all its value. Study to find what it is that is reflected in the music of famed composers. This will make you thoughtful.

Have a warm place in your heart for folk-songs. These are popular melodies, but they mean something. They are never defamed, never given that glaring exhibition to which the song of the day falls the victim. Folk-melodies are simple, but beautiful in their simplicity. They do not touch the fancy, but the heart. They do not merely please but bring content, sympathy, heart-warmth; give us hope and courage; make us loval and determined. Study the history of folk-songs and you will find they have a meaning. They live because they appeal to something that is dear to the whole human family moved by one civilization. speaking once with a Norseman about the national or folk-melodies of his fatherland, he told me how well they were known by all the people, and described the task of Ludvig Lindemann, who traveled among the peasants, giving them gifts if they would sing their songs that he might write

them. They were an inheritance. Melodies that live in that way are remarkable.

How shallow and empty appear beside them the productions offered to the public from day to day, born in vulgarity and appealing to it! As the entire range of good literature extends from a simple song of Burns to an Epic like the Odyssey, the Kalevala or the Frithjof's Saga, so, too, classical music includes all works from the simplest song of Schubert to the Choral Symphony, and no one knows how far beyond. Who is it that cannot find something in so great a world of pure art, to love, to learn, to guard, to transmit as a sacred trust?

PART VIII.-DRIFTWOOD.

CHAPTER XXXI.

THRIFT.

I am a man

That from my first have been inclin'd to thrift.

— Timon of Athens, I. 2.

"Thrift," says Charles Kingsley, "is the secret of thriving; saving of force. And the secret of thrift is knowledge." There is no work you do that may not be governed by thrift. It does not simply mean that you be saving of your money, but of everything with which you deal. What is it then that you may influence to a good end by the exercise of care and of forethought, which we call thrift? By thrift you may govern your time, your opportunity, your material possessions, what you learn, what you think, your attention, your endeavor, your action, your inspiration, and all else that will naturally come to your mind as you read this. Look about yourself and your place in music-life, and discover what you are doing, how you do it, and furthermore, if you may bring the exercise of greater care into all your activity.

You shall travel farther by going the right way at once, than by wandering aimlessly: do more work by first discovering just how to set about it, and waste no time in many tentative commencements; be wiser in the years by garnering your thoughts as they come from day to day, from hour to hour. If it were possible to collect in a material way the thoughts that make up life, to collect them daily, set apart the good from the unworthy, keep the one kind and forever destroy the other-what a magnificent heritage might we leave the world! Sisyphus and the stone is but you and your ambition, but unlike Sisyphus you are bound to succeed; the fruit of your striving will find a resting place somewhere. It is you who shall decide where it is to be, whether far up the mountain-side or at its foot.

We have spoken heretofore of the thrift of time; it is the greatest of all, for in time we do all else. It is the outermost of the carved balls, the one containing all the others. "So little can be accomplished in the longest summer day, so little rest and new force is accumulated in eight short hours of sleep." Thus some one complains; but is it not best, seeing that the day is all we have, whether it be the longest day in summer or the shortest day in winter, to make the most of it? Better to be busy with what we have than complain because we have not more? The sum total of a great amount of endeavor is a great amount of

good. What matters it whether it be done in long days or in short days, so that it be done? "Where," asks a famed writer, "will be the millions of to-day in a hundred years? But, further than that, let us ask, where will then be the sum and outcome of their labor,"—implying in the context that it will be as if they had never existed. But that cannot be. No good influence can be annihilated. The questioning of the most pronounced misanthrope can only assure the toiler that the result of well-directed labor comes to stay.

Thrift of opportunity, what comes from that? It is to pluck the fruit when ripe, not too soon, not too late. "We must take the current as it serves, or lose our venture," which, indeed, we would never do if we could see lying before us all that is lost by failing so to do. We see outwardly better than within, and, failing to correct ourselves in this, really do not know what we lose by missing the tide of fortune. Thus nature compensates. Nevertheless, a few errors of this kind should be enough. If there is sunlight let us have it, the cloud will come often, indeed, and we need not seek it. It is thrift of opportunity that brings success. As music-students, make it a duty now and then to take a census of your unfinished tasks, know how many undertakings of your own selection have been deserted. Although everything cannot be finished to the moment, something should always be coming on; some

one bit of work should be in advance of all the rest; thereby, something is continually finishing. It is better to glean from a single field than sow until it shall be too late to harvest.

Thrift of action means forethought. Many ordinary people are really great in their diligent heed to little things. All nations have their bits of wisdom, truth couched in few words, to prove this. It is thrift of action that underlies the Norse proverb: "Little strokes fell great oaks." There is thrift of activity in the Japanese wise saying: "To know the new, search the old." Thrift of observation in the Roumanian saying: "If you seek for a faultless friend you will be friendless all your life." If all the sayings of the people as represented in proverbs were couched in twice as many words as we know them, they would never have survived. They live because there is thrift of words in them, or rather thrift in the use of words. Thrift in action means work done directly and done aright; not half-finished, to be completed by some one else, or by yourself at another time. Remember what the Scotch say: "Better keep well than make well."

"The world exists for the education of each man," says Emerson. That means you. To get all that is due you there must be thrift of attention in the guidance of your labor. Music will develop you, if you toil in music; not otherwise. No one has ever labored in any activity and always

avoided error. Welcome the mistakes you make. Take care of them. In mistakes, lies all education. Hence, never be angered at any new discovery of your ignorance. To do so means that your attention has flown and you cannot seize this opportunity to learn. Let it be with pleasure that you discover you are wrong; you are going to gain something. "The educated mind is always conscious of infinite ignorance, and the sense of ignorance is, therefore, not strange to it, but habitual."

Do not lay all your misfortunes at the door of Fate. Look well at yourself. This is thrift of attention brought very close to you. Fate is a myth of our own making. "We make our fate," says George Macdonald, "in unmaking ourselves." These words of the Danish author, Valdimar Thisted, will recall to many of you some personal experience, by which you will know that they are words of wisdom: "Many a real trouble, by your striving to take it aright, might become an impulse of new endeavor, changing the very face of your life, and leading you to a better happiness than, before, you aimed at." Everything thus far written in this chat is made up of very old truths, that come to all of us as we wander on. Yet no one should refuse a friendly greeting to any bit of wisdom, for no other reason than because it is old and well worn. It is all the better for that. We sometimes hear a piano-forte work, a song or other

composition so very often that we unwisely express the wish never to hear it again. Very soon a great artist crosses our path. That very work is on his programme. We shudder, but hope for the best because he is an artist. And what happens? He puts so much of the true musician's spirit into the work, everything is so perfect, so full of meaning, cast in a new mould, that it seems we have never before heard it. but rather remember a frightful dream about it. At last we have witnessed much come forth from what we thought others had exhausted. Even after that masterly interpretation, something remained. That is the beauty of classical music; it cannot be exhausted. That, likewise, is the beauty of old truths

CHAPTER XXXII.

GOLDEN MEDIOCRITY.

Be not simply good; be good for something. - Thoreau.

I do not care for versatility, nor do I believe much in it. All that is peculiar, beautiful and grand must be one-sided, if this one side is to be brought to the greatest perfection.—Mendelssohn.

An American writer,* in an admirable article on Matthew Arnold, speaks of that author's works in words that tell with clearness and force the very mission of art, the service of art-life to the servitor and, conversely, the duty of all art followers to the little world they inhabit. "Everywhere in his books we are brought under the influence of a mind . . . which clears our vision, which sets going a process of crystallization in our thoughts and brings our knowledge on a certain range of subjects to a higher state of clearness and purity." Art must, if it be understood aright, and its influence be all that may be drawn from it, ever appeal to the classic type of thought, which means, to the classic character. Any vocation, whether it be the lowliest trade or the most elevated art-calling, can do only one thing for the worker, and that one thing is to develop him.

^{*} John Burroughs.

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Unless we have some work to do that appeals with full force directly to our better self, we cannot, through it as a channel, animate all the springs of action that are within, cannot avail ourselves of the best that has been given us.

In the first of these Chats we inquired of one another what was the motive that led each of us to the art of music, to study it, to make it the field of our labor. We asked if material gains were the sole motive, or whether above and encompassing this a greater motive existed, namely, to make it a means-a home, if you will-whereby or wherein we might give good and get good. The earning of money should not be the only end and aim of life, and I sincerely hope that all of you will learn, very soon, to draw the keenest pleasure from joys of living that are in no manner connected with wealth. Yet, while agreeing that the earning of money must not fill the mind of the art-worker above and to the exclusion of all else, he must not so oppose himself to it in the loyalty of his intention that he pays it no heed whatever. The self is wronged in the one extreme as in the other. If, early in life, we knew where to draw the line between sufficient and enough, we might fare better in the end. No one will deny that such men as M. Marlot, of whom we have read elsewhere in these talks, not only enjoy life, but render their activity a service to mankind by avoiding the intention of exclusive money-earning, and devoting a portion of their time to the service of their Creator, their fellow-men and themselves.

I have purposely chosen the title of this chat. because Mediocrity is the word that expresses in fullness the total of attainment possessed by the average, earnest music student. If young artworkers would thrust out of their way the thought that they were born in the full possession of all genius, they would the sooner begin to succeed to the extent of their merit. Nature is too rigid in her economy to spread the genius broadcast. Hence we have no right to think that she has culminated in us all her force, which some day shall burst forth in such a torrent of richness that the world must stand still and regard us. As he soonest gains fame who is always at his work and leaves fame to take care of itself, so too, he who possesses the rich gift of genius must, if he would make the most of it, cease to worship it in idleness, but labor that it may yield him its treasure. To try, is a duty, to succeed, is a hope, hence—and I do not repeat my words unknowingly-though you limit your hope, let your ambition be boundless. Look about you, in music-life, and determine what you can do best. Having discovered this. take up your labor at that place, and never cease to busy yourself. You have found the field of your activity; learn all you may do therein. Delve into its every nook, perhaps you may find what others have not yet discovered. If so, you will

become an owner. If, to learn something else than the music you study will make you more able to work in the field of your chosen labor, by all means set about learning that something else at once. You cannot be a music student or a music instructor unless you have rapped on many another door of knowledge and gained admission. It is for this reason, that I have spoken so generously throughout these talks, of studies directly contextual with music. They serve, each as a torch which lights up the remote and gloomy recesses of music-life

The present condition of music in America demands one thing above all others, simply because it lacks this one thing above all others, namely teachers of specialties. If you, with an ability, and a strong inclination for teaching children, would devote your time to that and to nothing else, or to that primarily, you would do better work, succeed better, and do more for the art you serve, than by scattering your strong and weak forces indiscriminately in all departments of music study. If you have special fitness for organ-work, if you feel that you put your very best endeavor in all its demands, that is enough. By being faithful to that one thing, you may succeed, and well; but pay half heed to it, give attention to this and that other topic for which you have no fitness, and you must fail by cheating yourself in two ways. You do not get a return for the one strong talent you possess, and you promise to do many things well, when nature has fitted you to do but one thing well.

There is quite enough work found to centre about any one department of art-labor to provide with variety the most craving desire for learning. No special study explains itself. There is such a necessity for contextual matters that these, in themselves, offer an immense field for the play of the ambition. Because all that is learned outside of music holds in itself a bit of learning that may be applied in music, is the fundamental reason why I have spoken so generously of side-studies. So long as they exist as side-studies they shall fill in your life a seful, pleasure-giving place. To magnify them beyond this causes them to usurp a place which is not their own, and they lose their identity. You need not wander far in the music-life or in any study to learn that universal education, while a pleasant sounding duality of words, is the greatest of all impossibilities. It is only given to us to do one thing well, and in a lifetime many fail to do even that. Living listlessly through the morning of life, inactive at noonday, asleep when the hour of sunset comes, what is one to gain? As the important service of literature to mankind has been said to be the perpetual registering of the experiences of the race, so the important service of the art-life to every one of you, active workers, is the perpetual registering of

your thoughts, experience, influence, and inner worth on those about you. No power can ever erase your influence. Whatever it is, it comes to exist forever.

Nearly all branches of collegiate study are designed to have value first and principally as knowledge, second as mental training. In music, teaching is so promiscuously done, so disorderly, so harmful as practiced by many who presume to attempt it, that the mental training of music students is forgotten in the eagerness of one who is over-anxious to earn a little money, and of another whose modicum of thought is busy in picturing the pleasures of an accomplishment. Nevertheless, mental training is possible in every domain of study. Forgetting this, the young pianist memorizes with the fingers; the vocal student learns her song by imitating the piano, following the melody, tone by tone, as she hears it played; the young theorist writes down a multitude of basses, counts on his fingers the intervals demanded in the numerical signs, follows one or two precepts whereby he escapes perfect consecutives, augmented intervals, and false relations; he does not hear what he has written, cannot tell from looking at his work what effect it will have when performed, and to satisfy himself that all is right he goes to the piano, plays the chords and is satisfied if the playing does not reveal an error. Manifestly, these three students would acquire mental

training of the best kind if they would do rightly the work they usually do in the most convenient way. The piano-forte composition must be memorized by the brain, not by the fingers. Think out the music and it is yours. With no definite mental picture of what you intend to perform you run a great risk by trusting your fate to your fingers. It is better to learn the song by reading than by copying; better to hear what you write than gravely to copy symbols that mean nothing to the one who employs them. As instructors, you should make it a duty to have work done by thought not by imitation. Do not deceive either yourself or your students by thinking that the copy is the original. It is not; and this stern fact should serve to set your thoughts to work.

Mental training acquired outside of music will teach you to apply its teachings in music. There, again, is the value of the side-study, if it is studied earnestly. A writer in a recently published scientific journal contributes a most excellent article on the value of the study of Botany, taking the ground that, far from being a mere ornamental branch of study, it should be ranked as one of the most useful. I trust the value of his words will be sufficient reason for my quoting at length from his admirable article. You cannot fail to discover in what he says that whatever is scientifically pursued, puts the mind in excellent running order; teaches care, economy and forethought. When

you have come to possess these qualifications, music will be a new world to you. But as to Botany:—

"The study of botany is an admirable mental discipline. Any education is defective which includes no training in the scientific method of study; that is, in developing the powers of careful, minute observation and comparison in some department of nature. By this means is acquired the habit of investigation, or the seeking-out of nature's mysteries by the use of one's own senses, instead of trusting wholly to the observations of others. This method of study may be learned through any branch of science; but botany presents this advantage, that it can be pursued with less inconvenience and less expense than any other. . . . The study of botany promotes physical development. The botanical student must be a walker; and his frequent tramps harden his muscles, and strengthen his frame. He must strike off across the fields, penetrate the woods to their secret depths, scramble through swamps, and climb the hills. The fact that he walks with an earnest purpose gives a zest to these rambles; and he comes home proud and happy from his successful search for botanical treasures, with a keen appetite and an invigorated body and mind. The study of botany is of great practical utility. It is an essential preparation for several important pursuits. The physician and pharmacist need to

have a practical knowledge of those plants which are used as medicines; and, if this knowledge is not acquired in early life, the opportunity never afterward presents itself. For the protection of our rapidly dwindling forests, the services of many skilled foresters will soon be required; and the forester must be a practical botanist. The study of botany is a source of lifelong happiness. Whatever may be one's station or pursuit in life, it is a great thing to have an intellectual hobby, which will afford agreeable and elevating occupation in all leisure hours. Botany is one of the best hobbies. It can be studied out of doors from early spring till the snow falls; and even in winter there is plenty to be done in the analysis of dried specimens and the care of the herbarium. For these reasons it is obvious that the study of botany is peculiarly rich in those elements which conduce to a vigorous mind and body and a robust character. It is therefore preëminently a manly study, and an invaluable part of a young man's education. The student may rest assured that the time and effort devoted to it are well spent; for the result will be to make him a wiser, stronger, more useful, and happier man." *

Any scientific study demands exactness. To follow a scientific pursuit with a love for it will bring more good to you in music life than you

^{*} Dr. J. F. Adams, in "The Swiss Cross."

would believe. Beyond the fact that one gains excellent habits of mental training, science, in the discoveries it leads us to make, brings no end of pleasure. If you know a little geology, you find friends in the stones in the wall, "in the slates on the roof: " if a botanist, a host of fair-faced companions welcome you to every field. Not a few desiring, no doubt, the knowledge and pleasure that these delightful avocations bring, fail to acquire a familiarity with them either because they dare not begin or know not how to begin. What is worth wishing for is worth striving for, if it is worth anything. "A man," said Johnson to Boswell, "would not submit to learn to hem a ruffle for his wife or his wife's maid, but if a mere wish could attain it, he would rather wish to be able to hem a ruffle."

Choose a little field in art and know all you may possibly learn about it.

Train your thoughts and your thoughts will train you.

Let all you know lead to one place. Make cross-paths, and all you know will be available.

CHAPTER XXXIII.

ODD THOUGHTS.

Him call I noble, who, with moderation, Carves his own honor, and but little heeds His neighbors' slander or their approbation.

-Paul Heyse.

The world could be kept moving at a very fair rate of speed by the waste power that encumbers it. There are thousands of people passing one another on the stage of life who do not get ten per cent. of the possibility that is their due. This is because the remaining nine-tenths of all they have is wasted or misdirected. He who learns just enough to be discontented with his lot, who strives not to obtain as much as will enable him to change his condition and surroundings for the better, has stopped at a fatal point in his career. The tide taken at its flood leads on to fortune. It comes once—then is the time to launch the boat and move with it.

Valued possessions in the intellectual field are not obtained without labor. For all your ambition the law of compensation demands a return in endeavor as great as what you hope to receive. This is one great beauty of education. Another is that you may give, with all generosity, all you

possess and still have it in your possession, perhaps multiplied. You will have lost nothing, and the world will have gained much.

Never come to a standstill in life. Whatever chances to be your occupation, there will be places for improvement—opportunities to do better. You, like all others, will have your unoccupied time, your hours and your minutes—scraps of time found here and there unclaimed. Cherish these bits of eternity; for Now is eternity. It has not to come; it is here.

If you want to become more than your present condition allows, begin at once to attain your desire. The first step costs; but it is the key-tone in the scale of success. However occupied your time may be, odd moments will slip out here and there. Set about gleaning from these estrays; use them for rest or for activity, only see that you use them well. Demand of each minute as it passes by, that it leave you something as a remembrance of its existence. Guide the thread of your thought as it works in the loom of time, where the minutes are the fast-flying shuttles, and a noble life-work the byssus that comes from it. Worthy ambition is like an arrow: it may be shot to any distance, according to the strength of the bow.

When ambition burns within you, begin with what you are and work toward what you would be, making your way inch by inch, but surely. As the brook winds through the meadow, so let your

thoughts wind through the many days of labor that mark your dwelling here. Many who wish to leave their lowly place and dwell in the land of their ambition, are up and away at once to begin their activity in a new field, of which they know nothing. They forget that the mountain summit is not to be reached at a single leap. It is the wise man who is satisfied to move slowly. Read these words of Richard Jeffries: "I determined that I would endeavor to write what I had so long thought of, and the same evening put down one sentence. There the sentence remained two years. I tried to carry it on; I hesitated because I could not express it; nor can I now, though in desperation I am throwing these rude stones of thought together." Only a man of true inner worth would wait two years for a single sentence to develop.

Ambition must take its beginning where it is conceived. No one can become an owner in the intellectual life who forgets what he is. Why? Because what one is to-day is the seed of what he shall be to-morrow. As it is in life so it is in the minutes of life. Put method, patience, worthy motive and indomitable perseverance in all you do. Look well to your bits of time, to your bits of thought. Bits of time make a temple—bits of thought furnish and adorn it.

When you work for credit or renown you must work well. If you want success, have solid success or none. Too many lives are like toy balloons—

thrust a pin into one and it collapses with a faint cry. If you cannot do little duties well, how shall you succeed with great ones? Do not measure your success, or determine the line of your activity by that of a genius, for it is more than likely that you are not yourself a great genius, and what is fitting to him shall not nourish you. "The earnestness of life is the only passport to the satisfaction of life," says Theodore Parker, which is true for all men, and respects no condition.

Hours are given us in which to do good and noble action for the benefit of mankind and the glory of Him who grants them. Not the smallest grain of your portion can be given to me. I cannot purchase one moment of your time, even if I would give all that is mine. Thus the whole responsibility of time-possession falls upon the possessor. Time slips by marked by heart-beats. What says the reformer: "The human heart is like a millstone in a mill; when you put wheat under it, it turns and grinds and bruises the wheat to flour; if you put no wheat, it still grinds onand grinds itself away." Do not let idle fancy pick a hole in the glass that holds your sands of life; but see that many, that a multitude of grains pass on, bearing good messages.

How many live without a life-motive? They know not why they live. Does condition in life conceal you? Then why do you remain where you are? Even the glow-worm, deep hidden in the

grass, lights a little spot of earth. Can you not do as much? Need you accept obscurity and make it deeper, more intense about you? Look up! In the blue heaven above you a star shines. Turn your eyes toward it with hope and confidence. God is above it.

Life without a motive is a ship at sea without rudder, sail, or compass; a fated, dangerous craft driven hither and thither by every breeze and eddy. Its path is a path of danger. Its destiny is to sink in the sea on which it floats in aimless way. Do your best and wait calmly the result.

Nature never leaves an account unsettled. If you hasten here you must retard there; for this strength, that weakness; for this excess, that defeat. "Every secret is told, every crime punished, every virtue rewarded, every wrong redressed in silence and certainty."

No one can reach an exalted place in art or education who does not do the work himself. "Every soul must go over the whole lesson for itself." The task half-done brings no satisfaction. It makes more work for the worker. "If I am building a mountain," says Confucius, "and stop before the last basketful of earth is placed on the summit, I have failed." Duty exists for us. No one has ever exaggerated the importance of faithful work. "The greatest evils in life," writes Bishop Butler, "have had their rise from

somewhat which was thought of too little importance to be attended to."

In Björnstjerne Björnson's "Arne," Eli Böen asks:—

"How do you manage to make songs?" And Arne replies:—

"I store up the thoughts that other people let slip."

When this is the character of a nation, it becomes prosperous; when it is the character of a man, he makes songs and the people wonder how he manages to do it. Little Eli Böen wondered no less at what Arne wrote than we wonder how the topmost stone of a pyramid was given its place by the Egyptians of old. Had we seen them building, all would have been accepted by us as in natural consequence. The thing done astounds us. We forget that the ant-hill is made grain by grain; that years are the accumulations of seconds; that great achievements in the field of our activity come from little endeavors. Earnestness wins many battles. It is not a question of greatness in the world of art that should occupy your thought, but how well you may fill the circle that your activity and ability set about you. It is for you to discover how much good you can do in art, keeping ever in view duty to self, which must develop; and to others, whom you may aid and influence. No question is more worthy of your

consideration, in truth, must be more earnestly considered by you than how and why you occupy vour position. Never let your thoughts slip by, and when you can aid another to guard his, teach him how to do it. Art does not exist for itself alone, but for the uplifting of those who devote themselves to it. Art is the channel through which all there is of nobility and worth shall come forth. It is your life-idiom. In its words vou tell your story. If art does not make you greater and better as men and women, nothing else can, for if art, and naught else, is your life, where shall you get another in which to develop your inner self? It is for you to decide whether life be a stream in which you dip your hand or a fastflowing river on which you launch your boat and sail onward, now with the current, now across it. here in a narrow pass, there by a cataract, with a guiding hand, a keen and watchful eve; making your way whither? Whence you came; but with talents increased.

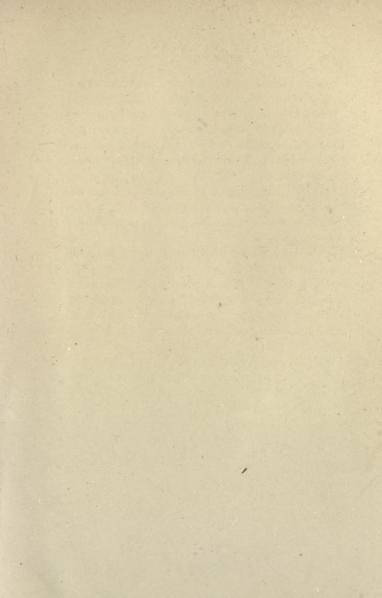
From my window where I write I look to a stretch of meadow-land a mile away. On this side is an upland field. When the grass of the upland field is cut and turned, in autumn, it grows light and fragrant from lying in the sun. The wind blows through it and carries its odor to the green blades that grow in the meadow. These are proud of their bright color, and of the pretty,

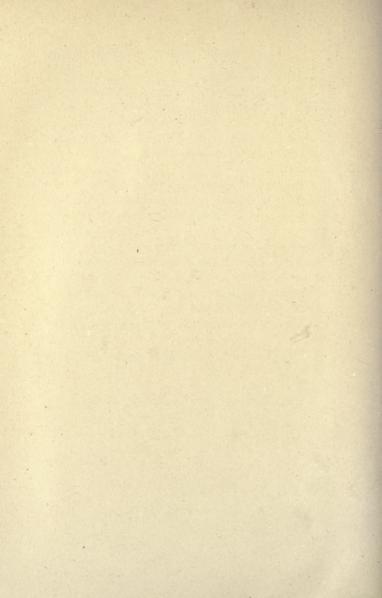
smiling-faced companions that grow with them—the Meadow Rue and Dandelion, and, skirting the walls, the purple Thorough-wort, the Tansy, and the queenly Golden Rod, while over bush and wall and about the Willow trees, that stand close by, twines the White Clematis, the laurel wreath of autumn.

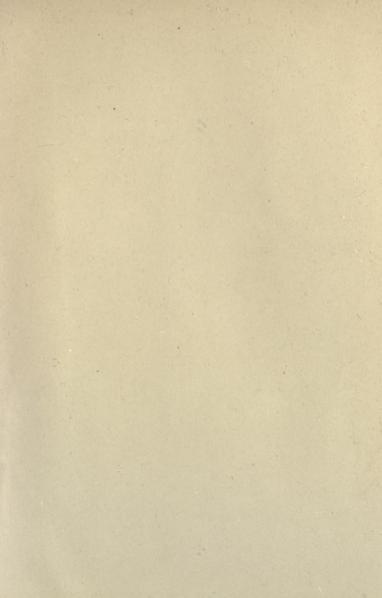
"Ah!" the bright green blades in the meadow once said to the dying upland grass, "do you not wish you were so fine and favored with bright surroundings as we?"

The upland grass made no answer. Just then the wind moved through it as it lay in long rows, took up some of the fragrance of that new-mown hay and carried it to the meadow grass and all the brilliant company. As it passed on, it sprinkled the perfume about and whispered lowly as it did so:—

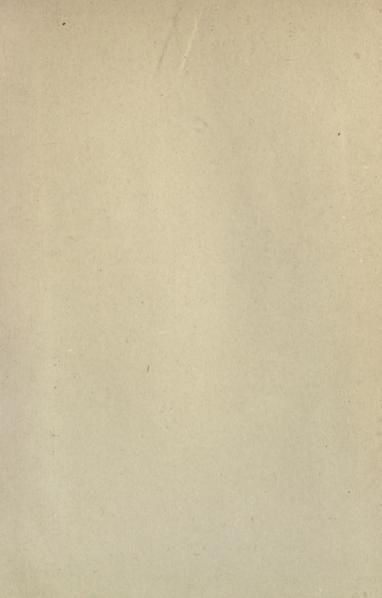
"Do not taunt. It is noble to be useful!"













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